C
N819u2mu
1908-09

Quarterly Bulletin of School of Music Northwestern University

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

General Catalogue

Series vii. July 1909 Number 1
Published by the University
Evanston and Chicago

NORTHWESTERN UNIVERSITY is an institution for the earnest and ambitious student, for the young man or woman who wants to make the most of himself and to appropriate the best that the University has to give him. Not only the School of Music but all the other departments of the University are equipped in instruction and apparatus to meet in the largest way the needs of the student. The institution has no other purpose than the fullest service to its patrons and friends. It has had the good fortune to receive in return the abiding allegiance of its students and alumni, but the University is persuaded that the more one takes from her the more one serves her.

To many, perhaps to most students, better education means sacrifice. The University appreciates this,—indeed, the institution is itself built upon this principle. Its fees fail much of meeting its expenses. Beneficence to the institution is, in fact, a gift to every student, securing to him his education at less than it costs.

On the inner back cover of this circular you will find a list of the schools of the University. Refer to it; address the President for any information regarding any department; visit the institution; give it the opportunity to serve you.

Northwestern University

General Catalogue

School of Music

K

THE scholastic year begins one week in advance and ends one week after that of the College of Liberal Arts, and it is divided into Four Quarters of Nine Weeks each instead of Two Semesters

Terms and Vacations

1909	
September 21 and 22	Tuesday and Wednesday, Examination for Admission to Regular Courses
September 23 . .	Thursday, *First Quarter Begins*
November 24 . .	Wednesday evening, *First Quarter Ends* Thanksgiving Recess
November 29 . .	Monday morning, *Second Quarter Begins*
December 22 . .	Wednesday evening, Christmas Vacation to Monday morning, January 3.
1910	
January 28 . . .	Friday, Founder's Day
February 2 . . .	Wednesday, to February 8, Tuesday, Regular Mid-Year Examinations
February 9 . . .	Wednesday evening, *Second Quarter Ends*
February 10 . .	Thursday morning, *Third Quarter Begins*
April 13	Wednesday evening, *Third Quarter Ends*
April 14	Thursday morning, *Fourth Quarter Begins*
June 2	Thursday, Musical Festival
June 3	Friday, Musical Festival
June 4	Saturday, Musical Festival
June 3	Friday to June 8, Wednesday, Regular Examinations
June 8	Wednesday, General University Commencement Exercises and Presentation of Diplomas to the Graduating Classes
June 15	Wednesday evening, *Fourth Quarter Ends*

SUMMER VACATION FROM WEDNESDAY EVENING, JUNE 15 TO THURSDAY MORNING, SEPTEMBER 22

September 20 and 21	Tuesday and Wednesday, Examination for Admission to Regular Courses
September 22 . .	Thursday morning, *First Quarter Begins*

The Corporation

OFFICERS OF THE BOARD

William Deering *Honorary President*
Bishop W. F. McDowell *President*
Hon. Oliver Harvey Horton LL. D. *First Vice-President*
Humphreys H. C. Miller, A. M. *Second Vice-President*
James A. Patten *Third Vice-President*
Frank Philip Crandon, A. M. *Secretary and Auditor*
John Richard Lindgren *Treasurer*
William A. Dyche, A. M. *Business Manager and Assistant Secretary*

UNIVERSITY TRUSTEES

M. C. Armour
Henry Sherman Boutell, A. M.
Merritt C. Bragdon, A. M., M. D.
William Liston Brown
M. M. Callan, D. D.
Frank Philip Crandon, A. M.
William Dawe, D. D.
William Deering
William A. Dyche, A. M.
J. W. Frizzelle, D. D.
Henry H. Gage
Elbert H. Gary
Norman Waite Harris
M. C. Hawks, D. D.
William Henry Henkle
Stephen J. Herben, D. D.
Harlow Niles Higginbotham
James Bartlett Hobbs
Marshall Fuller Holmes
Oliver Harvey Horton, LL.D.
John R. Lindgren
Perley Lowe
Cornelia Gray Lunt
Henry Purcell Magill
George P. Merrick
H. H. C. Miller, A.M.
Bishop W. F. McDowell, D.D., LL.D.
Samuel McRoberts
John Pollard McWilliams
Harry Olson
Geo. R. Palmer, D. D.
Josiah J. Parkhurst
James A. Patten
William R. Pierce, D. D.
Alexander H. Revell
Irwin Rew
W. O. Shepard, D. D.
Thomas R. Strowbridge, D. D.
Edward Foster Swift
Henry Sargent Towle, LL.B.
Charles P. Wheeler, A. M.
Milton Hollyday Wilson

STANDING COMMITTEE ON SCHOOL OF MUSIC

James A. Patten
Cornelia G. Lunt
Humphreys H. C. Miller
William Liston Brown

Faculty of the School of Music

Abram Winegardner Harris, Sc. D., LL. D.
President of the University

Peter Christian Lutkin, Mus. Doc., A. G. O.
Dean of School of Music

Irving Hamlin
Secretary

(In order of Appointment)

Peter Christian Lutkin, Professor of Organ, Theory and Composition
Harold Everard Knapp
Director Violin Department, Professor of Violin and Ensemble Playing
Arne Oldberg, Professor of Piano and Composition
William Henry Knapp, Instructor in Voice Culture
Karleton Hackett, *Director Vocal Department*, Instructor in Voice Culture
Lewis Randolph Blackman, Instructor in Violin
Day Williams, Instructor in Violoncello
Margaret Cameron, Instructor in Piano
Louis Norton Dodge, Instructor in Piano and Theory
Nina Shumway Knapp, Instructor in Piano
Victor Garwood, Instructor in Piano and History of Music
Bertha Althea Beeman, Instructor in Voice Culture
Hila Verbeck Knapp, Instructor in Piano
Curtis Abell Barry, Instructor in Organ
Barbara Ann Russell, Instructor in Sight Reading, Choral Music, and Public School Music Methods.
Charles John Haake, *Director Preparatory Department*, Instructor in Piano
Alta Dorothy Miller, Instructor in Voice Culture
Gail Martin Haake, Instructor in Piano
Nellie Beulah Flodin, Instructor in Piano and Ensemble Playing
Charles Joseph King, Instructor in Clarinet, Oboe and Bassoon
Walfried Singer, Instructor in Harp
Charles Stephen Horn, Instructor in Cornet
Myrta McKean Dennis, Assistant Instructor in Piano
Lura Mary Bailey, Assistant Instructor in Piano
Carl Milton Beecher, Assistant Instructor in Theory
Hedwig Brenneman, Assistant Instructor in Voice Culture
Mae Isabel Smith, Assistant Instructor in Piano
Walter Allen Stults, Assistant Instructor in Voice Culture

Northwestern University School of Music

HISTORICAL

FACILITIES for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed. Since 1891 it has been under the direction of its present head; and the growth and development of its work was of such a character that in 1895 the then Department of Music was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy and Engineering.

SCOPE

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the recently extended Northwestern Elevated Railway, as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about twenty-five thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a

*The railway station nearest the School of Music is that announced simply as "Evanston," not "Main Street," "Dempster Street," nor "Central Street."

musical educational center equaled by no other locality in the West. Beautifully situated on the shores of lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the Trustees of Northwestern University in selecting the site. The institution has grown to be the eighth in size of American Universities, with an attendance of over four thousand students.

ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed either in official dormitories or in private houses in close proximity to their work, and they are surrounded by wholesome religious and social influences.

COMMUNITY INTERESTS

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the

importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-03, new courses went into effect, some of which added literary studies to the then existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 13 to 18.

EARNEST PURPOSE

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

BUILDINGS AND EQUIPMENT

The steady growth and development of the musical department necessitated a special building for its exclusive use. This building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one square west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile north-east of the Davis Street stations of the Northwestern Elevated Railway and the Chicago & North-Western

Railway, and a little less from the terminal of the Chicago & Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary about thirty teaching and practice rooms. The upper floor is provided with a recital hall seating three hundred and fifty, which is provided with a Mason & Hamlin grand piano and a Kimball two-manual pipe organ. Additional rooms are used in other buildings.

Fisk Hall, containing the University Chapel, has recently been provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

ADVANTAGES WITHIN THE SCHOOL

The advantages of music study in Evanston may be briefly summarized as follows:

1 A superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.

2 Choral societies of select voices, affording efficient drill in part-singing and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3 Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4 Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5 Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.

6 In church music the opportunity of becoming familiar with the discipline and routine of good chorus choirs.

7 Numerous recitals, concerts, lectures, etc., free to students.

8 The opportunity of taking collegiate or academic studies in connection with regular courses, at no extra expense.

OUTSIDE ADVANTAGES

1 The opportunity to students of taking one or more studies in any other department of the University at small expense.

2 Healthful and helpful surroundings to the physical, mental, and spiritual life.

3 Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced, and as a result the community is unusually free from immoral influences.

4 Freedom from the turmoil, distractions and temptations of a commercial city.

5 Accessibility to the artistic attractions found only in large centers of population.

FURTHER PRIVILEGES

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories, eighteen churches, and a large population of intelligent people of whom the majority are not at all connected with any of the schools. To meet the varied tastes of such a cosmopolitan community a great many public addresses, concerts and entertainments are given in any school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by President Roosevelt, Vice-President Fairbanks, Secretary of the Treasury Shaw, and noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

EVANSTON HOSPITAL

To allay any apprehension of parents, it may be said that Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

REQUIREMENTS FOR ADMISSION

Regular Course Students require preparation. Special Students require no preparation

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, or two or three years' in instrumental music, are necessary to enter to advantage. Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 19 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items:

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.
To be able to identify all keys either from the printed page or from the keyboard.
To sing at sight music of moderate difficulty.
To play at sight hymns and pieces of the difficulty of a sonatina.
To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.
To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.
To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.
To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).
To play Viotti's 23rd or 28th concerto.
To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and intrepretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.

Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence for at least one academic year.

REGISTRATION

Students entering the School of Music do so either as Regular or Special students. In the former case, they pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students, they pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course.

One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it be found advisable.

The registration of students is conducted by the Secretary at his office in Music Hall. Bills for fees are at once made out, presented to the student, and are payable immediately.

Regular course music students who contemplate taking literary work in the Academy or the College of Liberal Arts must make their initial registration at the School of Music.

COURSES

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.
II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
III. Post Graduate Course.
IV. Literary Musical Course.
V. Course in Public School Music Methods.

Course in Applied Music

By "applied" music is meant the practical study of piano, organ, violin or voice; and the course includes in addition thereto certain other subjects specified below. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability.

Candidates, who, upon entrance or at any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given in the Academy of the University, without extra expense, to make up any reasonable deficiency in College entrance requirements. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Candidates registering for such subjects, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts, may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. Such students may carry one literary study in the Academy during the course without extra fee.

A student completing the second or third year work may obtain a School of Music certificate stating his grades in the various theoretical studies, and if desired, it will include a statement as to the character and degree of attainment in applied music. Certificates are no longer the subject of formal public presentation.

All candidates are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year

Introductory Harmony Form and Analysis A
History of Music B
Sight-reading (vocal) C
Ensemble (four and eight-hand piano playing)
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
(College or Academy Study)

Second Year

Harmony D
Form and Analysis E
History of Music F
Chorus and Choir Training G
Ensemble (pianoforte and strings) and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
(College or Academy Study)

Third Year

Counterpoint H
Advanced Harmony I
Composition J
Advanced History of Music K
Analysis L
Ensemble (pianoforte and strings) and Accompaniment
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
(College or Academy Study)

Fourth Year

Counterpoint, Canon and Fugue M
Vocal Composition N
Instrumental Composition O
Analysis P
Ensemble (chamber music)
Music Pedagogy
Solo Classes, Recitals and Concerts
Applied Music (two half-hour lessons per week)
(College or Academy Study)

For hours of recitations and details of studies in Classes A to P, see pages 19 to 21.

The candidate for a diploma upon the satisfactory completion of the theoretical studies of the four-years' course in applied music must satisfactorily perform programs conforming to the following schedule:

For Piano Students

A concerto or chamber-music of advanced difficulty
One of the later Beethoven sonatas
One of the more important works of Bach
Two Chopin etudes
Selections from the more important works of Schumann and Brahms

For Organ Students

One of the great preludes and fugues of Bach
A sonata of Guilmant or Rheinberger
Selections from the works of Thiele, Widor, Merkel or Franck

For Violin Students

A Bach sonata
A concerto of advanced difficulty
A modern sonata for piano and violin
Selections from the more important works of Vieuxtemps and Wieniawski

For Vocal Students

An operatic aria
An aria from Handel's Messiah or Haydn's Creation
An aria from a modern oratorio
Group of songs from Brahms, Jensen, Schumann, Schubert or Franz

Instrumentalists are expected to practice at least four hours per day. The amount of practice for vocal students is determined by the instructor. Organ students usually pursue the study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically and read well at sight, the piano requirements may be waived, with but one lesson per week taken upon the organ, and a reduced regular course rate of tuition paid. It is required that organ practice be equally divided between the organ and pedal piano.

Second, third and fourth year vocal students will attend the rehearsals of the Evanston Musical Club for their ensemble work, the membership fee being paid by the School of Music. Students singing in the A Cappella Choir or engaged in practical choir work may be excused. Membership in the A Cappella Choir is required at the option of the Dean.

Only such students as pay the full theory fee, and fees for four private lessons per week are entitled to both instrumental and vocal ensemble practice.

Instrumental students are required to attend the vocal sight-reading and chorus classes in the first and second years, as the conception of music as abstract sounds, unrelated to the key-board, is a much needed experience.

Fee, Course I: $20.00 per quarter, plus rates for one study in applied music as per list on page 28. An additional study will be at "Special Student Rates," page 29. To students desiring Public School Methods T, $10.00 additional is charged.

II Course in Theory and History of Music

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The candidate for entrance is expected to be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to satisfactorily pursuing the studies outlined in the schedule below, the candidate before graduation must have received one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty (as, for instance, a movement from a piano sonata by Beethoven), or he may compose and score an original work of considerable length. This must be satisfactory to the faculty in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course therefore necessitates constant attendance upon choral and orchestral concerts, and the diligent study of the full scores of standard works.

Upon the completion of three years of this course a certificate will be issued by the University authorities.

SCHEDULE OF STUDIES, COURSE II

First Year

Harmony D
Form and Analysis E
History of Music B and F
Chorus and Choir-Training G
Ensemble (optional)
(College Study)

Second Year

Counterpoint H
Advanced Harmony I
Composition J
History of Music K
Analysis L
Ensemble (optional)
(College Study)

Third Year

Counterpoint, Canon and Fugue M
Vocal Composition N
Instrumental Composition O
Analysis P
Ensemble (optional)
(College Study)

Fourth Year

Canon and Fugue Q
Vocal Composition R
Instrumental Composition S
Ensemble (optional)
(College Study)

For hours of recitation and details of studies in Classes D to S, see pages 19 to 21.

Fee, Course II: $20.00 per quarter.

III. Post-Graduate Course

This course gives further opportunity to performers for pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical literature of applied music. To composers it offers valuable experience in the larger forms, such as cantatas, oratorios, chamber music, symphonies, etc. In its broadest sense music presents an almost limitless field for study, and graduates can enter this course most profitably.

IV. Literary Musical Course

This course is intended for students of high school age, and includes the more essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in the Academy of Northwestern University, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, Algebra, English, History, Greek, Biology, Plane Geometry, Physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, two lessons per week to be taken, and at least two hours per day devoted to its study. The student will come under the jurisdiction of the Academy, and will receive its diploma upon passing the necessary examinations. For particulars, other than musical, see circular of the Academy of Northwestern University.

Fee, Course IV: Students in this course pay the full Academy tuition fee of $72.00 per annum. They will pay for their music tuition according to the "Special Student Fees" on page 29 of this catalogue, minus a rebate of $20.00 per annum.

V. Course in Public School Music Methods

This course is intended to fit the candidate for the position of Supervisor of Music in the public schools. To enter, it is necessary that the student be familiar with the rudiments of music, including time combinations and scale-building, both major and minor, and to sing at sight simple melodies. While these subjects are reviewed in the classes, sufficient time is not given for their mastery by the unprepared. The course requires close application and decided ability to complete it in one year.

As an organic part of the University, the School of Music is placed in position to offer peculiar advantages in this course, as the whole resources of the University are, in a way, at the command of the student. In addition to the required studies enumerated below, the student has the privilege, at no additional expense, of pursuing one study in the College of Liberal Arts, or in the Academy, as circumstances may determine. Furthermore, the student may carry other work in the School of Music itself, such as private lessons in piano, organ, violin or voice, at a substantial reduction from the private lesson rates of the leading instructors.

The course also includes observation of actual class work in the public schools, under the direction of the Supervisor of Music of the City of Evanston who also has charge of this department.

The study of music is assuming more and more importance in public schools throughout the country, and well-equipped supervisors are in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and may be the means of securing higher remuneration. A high school education or its equivalent is necessary to secure a desirable position.

The University offers courses in Drawing at hours convenient to students in the Music School.

SCHEDULE OF STUDIES, COURSE V

Introductory Harmony, Form and Analysis A
History of Music B and F
Sight-Reading (vocal) C
Chorus and Choir Training G
Public School Methods T
(College or Academy Study)

For hours of recitation and details of studies in Classes A to T, see pages 19 to 21.

Students in this course may substitute more advanced work in any of the above subjects, provided they can prove their ability to carry same.

Fee, Course V: $30.00 per quarter. To those regularly registered in Courses I or II, $10.00 per quarter. Students in this course who desire private lessons in voice or instrument are allowed the same rate as student in Course I. See page 28.

SCHEDULE OF THEORETICAL CLASSES

The following studies, which are required studies in the School of Music, are also, with the exception of A and C, electives in the College of Liberal Arts, the maximum credit allowed in the latter being twenty semester-hours. A and C are open to College students, but bear no College credit. They must be satisfactorily completed, or their equivalent, before subsequent work in the same subjects can be taken.

FIRST YEAR, COURSE I AND FIRST YEAR, COURSE V

A—Introductory Harmony, Form and Analysis — Mr. Dodge

Scale and melody writing; construction of the period; intervals and two-part writing; chord-reading; small two-part primary forms; triads inversions, chord-connection in three and four parts, cadences, modulations, dominant sept-chord. Monday, Wednesday, Friday 3; Tuesday and Thursday, 3; Saturday, 9:30.

B—History of Music — Mr. Garwood

A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Meyer's General History (revised edition) for cultural conditions. Tests at close of first and third quarters. Written examinations at close of each semester. Text books: "Outlines of Musical History" by Clarence G. Hamilton; Meyer's General History (revised edition).

C—Sight-Reading, Vocal — Miss Russell

Drill in scale and interval singing. Time sub-divisions, ear training, dictation, part-singing. Monday, Thursday 4:15.

SECOND YEAR, COURSE I AND FIRST YEAR, COURSE II

D—Harmony — Professor Lutkin

Figured basses and harmonization of melodies, employing the use of triads, dominant, diminished, and supertonic sept-chords, with inversions, in dispersed harmony. Secondary sept-chords and chords of the ninth. Suspensions and tones foreign to the harmony. Organ-point, modulation, etc. Text-book: Harmony and Ear Training, by W. A. White. Monday, Thursday, 11.

E—Form and Analysis — Professor Lutkin

Chord-reading. Bach's inventions. Primary forms, principally from Mendelssohn and Chopin. Song or aria form. Minuets, marches, scherzos, rondos, theme and variations, the sonata form. Sonatas as a whole. Preludes and fugues. Tuesday, Friday, 11.

F—History of Music — Mr. Garwood

First Semester—The age of Bach and Handel. The chorale, cantata and passion music. (Digression to Latin Church music). Oratorio. Development of keyed instruments, and orchestral beginnings. Growth of form. Development of operatic conventions. State of music in Italy, France, Germany and England at close of period. Text-book: "History of Music" by Waldo S. Pratt.

Second Semester—The Viennese Period. Musical composition from the time of C. P. E. Bach to that of Schubert. General condition of taste in the 18th century. Literary backgrounds. Gluch and operatic reforms. Opera from Mozart to Weber. Instrumental forms of C. P. E. Bach, Haydn, Mozart, Beethoven and Schubert. Development of song. Monday, 2.

G—Chorus and Choir Training — Professor Lutkin

The Monday evening sessions are the regular rehearsals of the Evanston Musical Club. The Wednesday sessions are at Music Hall, with the following outline of work: hymns, part-songs, anthems. Choral service of the Episcopal church. Cantatas and oratorios. Ensemble singing in duets, trios, and quartettes. Monday, 8; Wednesday, 5.

THIRD YEAR, COURSE I AND SECOND YEAR, COURSE II

H—Counterpoint — Professor Lutkin

Counterpoint in the various species in two, three, and four parts. Tuesday, Friday, 10.

I—Advanced Harmony — Professor Lutkin

Harmonization of chorals; remote modulations; unprepared and unresolved dissonances. Text-book: Foote and Spalding's Modern Harmony. Wednesday 10.

J—Composition — Professor Oldberg

Primary forms, including the minuet, scherzo, march, etc. Simple and elaborated accompaniments. Score-reading, including viola clef. Monday, Thursday, 1:30 to 3.

K—History of Music — Mr. Garwood

First Semester—The romantic period. Influence of the 19th century literature upon musical development. German opera, from Weber to Schumann. Italian opera from Rossini to Verdi. Opera at Paris from Auber to Meyerbeer and Berlioz. Modern and contemporary instrumental forms. The symphonic peom. Text-book: Hadow's "Studies in Modern Music." Topics from Vol. V Oxford History of Music (School Library). Thesis at end of semester.

Second Semester—Class study of Wagner music drama and literature. German and Norse mythology and legend. Selections from Mallory's "Morte d'Arthur (Tristan and Isode), Magnusson and Morris' "Volsunga Saga," "Sigurd the Volsung" by William Morriss, "The Nibelungenlied" (translated by Lettson). Playing of scores and leitmotiven. Thesis at end of year. Monday, 2.

L—Analysis — Professor Lutkin

Bach's well-tempered clavichord. Beethoven's sonatas. Brahm's pianoforte works. Concertos. Wednesday, 11.

FOURTH YEAR, COURSE I AND THIRD YEAR, COURSE II

M—Counterpoint, Canon, and Fugue — Professor Lutkin

Counterpoint in five or more parts. Double and triple counterpoint. Canons in the various intervals. Tuesday, 9.

N—Vocal Composition — Professor Lutkin

Exercises in the application of rhythms and forms to verse. Songs, duets, trios, quartettes, and part-songs. The anthem and the unaccompanied motette. The canticles and communion service of the Episcopal church. Monday, Thursday, 10.

O—Instrumental Composition — Professor Oldberg

Song or aria forms. The various sonata movements. Compositions for piano and strings, and for small orchestra. Monday, Thursday, 8:30 to 10.

P—Analysis — Professor Lutkin

Chamber music. Plain-song, Greek modes, etc. Organ compositions. Church cantatas. Oratorios and symphonies, Orchestral music from full score. Friday, 9.

FOURTH YEAR, COURSE II

Q—Canon and Fugue — Professor Lutkin

Canons by inversion, augmentation, dimunition, etc. Fugues in three or more parts. Double Fugues. Hours to be arranged.

R—Vocal Composition — Professor Lutkin

The cantata, with piano and orchestral accompaniment. Fugal and double choruses. The oratorio and the mass. Tuesday, 2 to 4.

S—Instrumental Composition — Professor Oldberg

The sonata form in piano and chamber music. The overture and symphony for full orchestra. Wednesday, 8:30 to 10.30.

PART OF COURSE V

(*See Also A, B, C, F and G.*)

T—Public School Methods — Miss Russell

Purpose of Public School Music. Correct Position of Body; Breathing Exercises. The Child Voice—care and development. Voice-placing and Training. Relation between Speaking and Singing Voice. How to Help Monotones. Elements of Notation. Use of Pitch-pipe. General Directions for daily use. Ear-training. Interval Drill. Vocalises. Devices. Rhythm. Beating Time. Sight-reading. Tone-thinking. Visualizing. Individual Singing. Melody and Verse-writing. Dictation and Manuscript Exercises. Rote Songs—how to teach. Song Interpretation. Part-singing—how to get the best results. Organization of Work throughout grades. Order of Lessons. Music Systems—principles underlying. The Art of Conducting. Use of Baton. Directing of Choral Music. Seating of Chorus or Class. The Song Element—Primary, Intermediate, High School. Relation of Supervisor to Superintendent and Grade Teacher. Teacher's Meetings. Discipline. Programs for Commencement.

In addition to the above lectures, students are given facilities to observe actual musical instruction in the public schools of Evanston.

METHODS OF INSTRUCTION

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupil, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes the works of Mozart Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

ORGAN

A certain facility at the piano and in sight-reading is necessary before the course can be entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the ground work of study. A good organ touch (comprising legato and staccato playing with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Complete Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two-manual and one three-manual, besides a three-manual vocalion and pedal piano.

VOICE CULTURE

The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease and with a firm, even quailty, is the foundation of the *bel canto* of the Italians.

The Course includes studies in sustained singing and agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing*, special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English and American schools is required. Particular stress is laid on rhythm, enunciation and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura.*

The classic song-literature of all schools is studied especially the German *Lieder*, and the works of our own American song-writers. These are succeeded by the beginning of the oratorio the study of *recitative*, and the *aria* from the easier works. Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. Strict requirements in interpretation are made to fit the students for the concert stage and the oratorio.

VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganni's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

VIOLONCELLO

For elementary students the 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters are used. Then follow etudes of Dotzauer, Gretzmacher, and Franchomme, Romberg, duos, and the easier concertos of Goltermann. For the more advanced students the Bach sonatas, etudes of Dupont, and the concertos of Romberg, Volkmann, Davidoff and Molique are studied.

HARMONY

The old system of studying harmony by means of figured basses has been in a large part abondoned While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

MUSICAL FORM AND ANALYSIS

This course includes the resolving of musical compositions into their component parts and classifying them in a systematic manner. It is divided into three general groups; the early contrapuntal, the more modern homophonic and the sonata forms. Bach is naturally the model for the earlier style, while Mendelssohn, Chopin and Schumann offer the best examples of non-developed forms. Beethoven and Brahms are most largely drawn upon for modern polyphony and development. This course is invaluable to true musicianship, as it develops the critical faculty and taste more than any other one study. It cannot, however, be entered advantageously without the complementary studies of harmony and counterpoint.

COUNTERPOINT, CANNON AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the balckboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical material is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes J, N, O, R and S. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

HISTORY OF MUSIC

This course covers three years, details of which may be found under the heading of Schedule of Studies—Classes B, F and K. The school has a valuable reference library which is part of the Orrington Lunt Library of the University. It is placed in Music Mall for the use of students during the school year.

MUSICAL LIBRARY

In addition to literary works, the school also possesses a large collection of music for ensemble work, including piano-forte duetts, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many orchestral full scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS

REGULAR EXAMINATIONS are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

SECOND EXAMINATIONS are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade, D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work done under this Faculty offered to meet the requirements for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported imcomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as o grade E.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the proper time.

Undergraduates are not allowed credit for work done *in absentia*. Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate a student's withdrawal from the theoretical classes.

ABSENCES FROM CLASS EXERCISES

Students are expected to attend all of the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional* examination in that subject. When a students' absences in any study exceed one-sixth of the total requirement in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music which has power to restore the cancelled registration at its discretion.

DIPLOMAS AND CERTIFICATES

Upon recommendation of the faculty, Diplomas will be given to students completing Courses I. or II., and Certificates to those completing Course V., the second or third years of Course I., or the third year of Course II. The fee for the Diploma is $10.00, and for the Certificate, $5.00.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the school and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

To Piano Students

Beethoven, a complete sonata
Bach, a fugue or three-voiced invention
Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty.
Two selections from more modern composers

To Organ Students

Bach, prelude and fugue
Mendelssohn, sonata complete
Two groups of pieces drawn from the modern English and French schools

To Violin Students

A sonata for piano and violin from Haydn, Mozart or Beethoven
One of the easier Viotti Concertos
Two groups of solo pieces of average difficulty

To Vocal Students

An oratorio aria
A group of songs from the classic composers
A group of songs from the modern composers

FEES

The school year is divided into four quarters of nine weeks each (see calendar, page 2), Fees as stated are paid quarterly, and strictly in advance, at the Business Office of the University, No. 518 Davis Street, Evanston; and all fees should be paid in currency or in Chicago exchange.

Matriculation Fee—A matriculation fee of five dollars is charged upon entering the regular courses or theoretical classes. It is paid but once.

Incidental Fee—A fee of fifty cents per quarter is charged each student entering the School. This fee covers admission to the Artists' Series of concerts.

Musical Club Fees—Active membership in the Evanston Musical Club (see page 32) is $3.00 per annum. All students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first, second and third quarters, for admission to its concerts, which sum entitles them to a reserved seat ticket. Students who are active members of the Club are exempt from this charge.

Diploma Fee—Ten dollars.

Certificate Fee—Five dollars, for certificates in Courses I, II or V, or for a Certificate of Performance.

Locker Fee—A fee of twenty-five cents per quarter is charged to those desiring the use of a locker.

REGULAR COURSE FEES

(Additional to foregoing)

Course I. Theory fee, per quarter $20.00

This fee covers all studies tabulated under Course I, except Applied Music. The fees for Applied Music are as follows, applicable to one study only, and when the full Theory fee of $20 is paid; additional studies being at special student rates, shown on page 29.

Private Lessons, per quarter of nine weeks

	One half-hour lesson per week	Two half-hour lessons per week
Organ		
P. C. Lutkin		$ 35.00
P. C. Lutkin (Special Organ rate, see page 15)	$20.00	
Curtis A. Barry		20.00
Curtis A. Barry (Special Organ rate, see page 15)	12.00	
Piano		
Arne Oldberg		35.00
Victor Garwood		30.00
Margaret Cameron		25.00
L. N. Dodge		22.00
Nina S. Knapp		22.00
Charles J. Haake		20.00
Nellie B. Flodin		20.00
Gail M. Haake		18.00
Hila V. Knapp		16.00
Voice		
Karleton Hackett		50.00
Alta D. Miller		35.00
Bertha A. Beeman		28.00
W. H. Knapp		25.00
Violin		
Harold E. Knapp		30.00
L. R. Blackman		20.00
Violoncello		
Day Williams		22.00
Theory		
Arne Oldberg		40.00
L. N. Dodge		22.00
Carl M. Beecher		18.00

Course II. Fee per quarter 20.00

Course III. According to Special Student Fees

Course V. Fee per quarter $30.00

To students registered in Courses I or II, per quarter $10.00

Students in this course who desire private lessons in voice or instrument are allowed the same rates as students in Course I.

SPECIAL STUDENT FEES

Private Lessons, per Quarter of Nine Weeks

	One half-hour lesson per week	Two half-hour lessons per week
Organ		
P. C. Lutkin	$25.00	$45.00
Curtis A. Barry	13.50	25.00
Piano		
Arne Oldberg	25.00	45.00
Victor Garwood	22.00	40.00
Margaret Cameron	17.00	31.50
L. N. Dodge	15.00	27.00
Nina S. Knapp	15.00	27.00
Charles J. Haake	13.50	25.00
Nellie B. Flodin	13.50	25.00
Gail M. Haake	12.00	22.50
Hila V. Knapp	11.00	20.00
Myrta M. Dennis	10.00	18.00
Lura M. Bailey	8.50	15.00
Mae I. Smith	8.50	15.00
Voice		
Karleton Hackett	33.00	60.00
Alta D. Miller	25.00	45.00
Bertha A. Beeman	20.00	36.00
W. H. Knapp	17.00	31.50
Hedwig Brenneman	10.00	18.00
Walter Allen Stults	10.00	18.00
Violin		
Harold E. Knapp	22.00	40.00
L. R. Blackman	13.50	25.00
Theory		
Arne Oldberg	30.00	54.00
L. N. Dodge	15.00	27.00
Carl M. Beecher	10.00	18.00
Violoncello		
Day Williams	15.00	27.00
Clarinet		
C. J. King	10.00	18.00
Cornet		
Charles S. Horn	10.00	18.00

The above rates apply where the student does not pay the Theory Fee of $20.00

CLASS LESSONS

Theoretical Studies (Harmony, Musical History, etc.)

	Per Quarter
1 Recitation per week	$ 5.00
2 Recitations per week	8.00
3 Recitations per week	11.00
Pedagogy (free to Fourth Year Students in Course I)	5.00
Vocal Sight-Reading Class (to students taking no other work)	1.50
Instrumental Ensemble (First Year)	5.00
Instrumental Ensemble (Second, Third and Fourth Years)	10.00
Physical Culture	2.50

PIANO PRACTICE

One hour daily	$ 3.00
Two hours daily	5.50
Three hours daily	8.00
Four hours daily	10.00

ORGAN PRACTICE

Three-manual Pipe Organ (including blowing) per hour	.30
Two-manual Pipe Organ (including blowing) each hour of daily practice, per quarter	10.00
Vocalin Organ, (including blowing) each hour of daily practice, per quarter	7.50
Pedal Piano, each hour of daily practice, per quarter	5.00
Combination rate for two-manual pipe organ and pedal piano, each hour of daily practice, per quarter	7.50

A reduction in rates of 25 per cent is made to the immediate members of ministers' families for private lessons. It is not made for class lessons nor for practice hours.

Private lessons falling upon legal holidays are made up only at the convenience of teacher. No deductions will be made to pupils for absence from lessons due to occasional illness or other causes. In cases of protracted illness, when due notice is given, private lessons missed will be transferred to a subsequent quarter, or the loss divided with the student.

In the case of class lessons or practice hours, one-half of the fee will be refunded if the student withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health will not permit him to remain in attendance.

PREPARATORY DEPARTMENT

A Preparatory Department is maintained by the School where excellent instruction may be obtained in piano, organ, voice, or theory, at moderate rates. Instruction is given by graduates of the school, classified as Assistant Instructors. The quarters coincide with those of the regular school, being nine weeks in length. For particulars see special Bulletin.

AFFILIATED AND ACCREDITED SCHOOLS

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For particulars address Professor Henry Hoag Frost, President, Onarga, Illinois. The North Shore School of Music, Leland and Evanston Avenues, Chicago, is an accredited school, whose courses prepare for the second year of the regular course. For particulars, address Charles J. Haake, Director.

PIANO PEDAGOGY

During the last two quarters of each year a series of lectures, more especially intended for the graduating class, is given. These lectures are designed to give young teachers an orderly survey of the materials of music education with special reference to piano playing from the smallest beginnings to an advanced stage of attainment.

The class examines a great amount of the easiest piano literature, and prominence is given to certain guiding principles that determine what to use, when to use it, and how to use it, and why to use it at all. Table work and finger plays in the form of games for the purely physical and gymnastic development of the child are discussed. Careful attention is given to the

modern processes of teaching intervals, tune, rhythm, notation, keys and signatures, all as a part of music conception, by means of exercises in dictation and ear training. Scale playing, broken chords, arpeggio in elementary forms, various touches, etc., are taken up in connection with Sonatina literature—particularly of Kuhlau and Schytte. The Heller etudes and the Schytte etudes are especially studied with reference to imparting sound pianistic technic, good style and rational interpretation. One lecture is devoted to Bach, and an outline of progressive Bach study is given. The later lectures cover the scanty number of easier compositions by the greatest masters, and the large amount of good literature from such composers as Field, Gade, Gregg, Schutt, Godard, Moszkowski and Tschaikowski, with consideration of their value as a preparation for the study of the greater masterpieces.

PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of over two hundred thousand dollars will be ready for use in the present school year. In size and completeness of equipment it is unexcelled in the country. Ample opportunity will be given to students of the School of Music, both men and women for physical culture in the gymnasium classes of the College of Liberal Arts, which are in charge of expert instructors. A locker fee of $4.00 is charged.

CHORAL SOCIETY

The Evanston Musical Club is a choral society numbering one hundred and fifty voices, composed of students and local residents, of which the Dean of the School of Music is Director. Its purpose is to give oratorios, cantatas, and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Theodore Thomas Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak and Bach, in the West. The Club was a prize-winner at the Louisiana Purchase Exposition at St. Louis in the summer of 1904, securing second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An

annual fee of $3.00 is charged University students. Three concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts. See the Appendix for lists of works which have been performed and of soloists who have participated.

THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, especially that of the great mediæval masters such as Palestrina, Orlando di Lasso and others. It is composed of a small body of picked voices. In tone quality, balance of parts, purity of intonation, and attention to artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is the bringing before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make its full effect.

The choir has given a number of concerts in connection with the School of Music and other departments of the University, as well as in Chicago and adjacent towns.

THE JUNE MUSICAL FESTIVAL

During the past year the Chicago North Shore Festival Association was formed for the purpose of giving musical festivals on a large scale. The first of these events consisted of a series of four concerts on the evenings of June 3rd and 4th and the afternoon and evening of the 5th, immediately preceding the University commencement. For an auditorium the great "Field Shed" of the new University Gymnasium was used. Audiences of nearly four thousand were accommodated. An adult chorus of 566 voices and a children's chorus of nearly one thousand voices constituted the choral forces, which were under the direction of Dean Lutkin. The magnitude and excellence of the festival placed it at once among the most prominent of its kind in the country. A detailed account of it is given in the June Bulletin. The next festival will be held in June, 1910.

ENSEMBLE, SIGHT-READING AND CHORAL TRAINING

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship especially along the lines of sight-reading and accompanying.

Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with a professional orchestra.

An excellent string orchestra in charge of the director of the violin department, gives practical work to students in stringed instruments, in the study of overtures, symphony movements, etc.

Vocal students begin with exercises in notation, drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part songs, oratorio choruses and cantatas is taken up, and they are made acquainted with the best examples of church music. The more capable of the vocal students are selected for the A Cappella Choir.

The experience gained in these classes is of great practical value, for the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses.

STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Departmnet. During the past fifteen

years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be over-estimated. The string quartette is open for engagements. Dates may be arranged through the Secretary of the school.

CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the very finest organizations in the world, founded by the famed Theodore Thomas, gives a series of twenty-eight concerts under Frederick Stock, the successor of Theodore Thomas. These concerts are given in Orchestra Hall, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago, gives two notable concerts each season.

In chamber music, the University String Quartette, assisted by various members of the Faculty, produces annually a number of important works in this much neglected and little appreciated field.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the thirty or forty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

ARTISTS' SERIES

Six years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter which is charged each student registering in the School, gives admission to this valuable series of concerts. For a list of artists who have participated in the Artists' Series, see the appendix.

PIANOS AND ORGANS

The Mason & Hamlin piano supplied by the Cable Company, Wabash Avenue and Jackson Boulevard, Chicago, is used in the School of Music for teaching and practice purposes, and for all concerts and recitals, having been selected for its artistic tonal qualities, its durability and its mechanical excellence. The School uses thirty-eight instruments of this make, in grands and uprights.

A Casavant three-manual pipe organ, a Kimball two-manual pipe organ, a three-manual vocalion organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON

There are three dormitories for young women—Willard Hall, Pearsons Hall and Chapin Hall; but owing to the large number of students in attendance these dormitory facilities are in great demand, and they are frequently all engaged long in advance.

The largest is Willard Hall and is under the immediate oversight of the Dean of Women, who lives in the building and associates with the students as a friend and adviser. Rooms in Willard Hall are reserved for students in the College of Liberal Arts and for School of Music students who are registered for ten or more hours in the College of Liberal Arts, until September first, after which date applications from any music students will be considered in the order of priority.

Two additional dormitories for women in close proximity to the School of Music will be available for music students in September, 1909, having a combined capacity for forty-seven additional young women. These dormitories will be conducted under the supervision of the Dean of Women in the same manner as Willlard Hall, and the rates will be from $6 to $7.25 per week.

Pearsons Hall and Chapin Hall are intended for students of limited means and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly super

vision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. In this way the expenses of living are materially reduced.

It is usually necessary to make application for admission to Chapin and Pearsons Halls some months in advance, as accommodations there are in great demand.

The University makes no provision at present for the residence of men students, who find little difficulty in providing for themselves comfortable homes in private families within easy reach of the school. Clubs are also formed, in which the cost of board is reduced to a minimum.

Similar accommodations are also available for young women in case there is no available room in the dormitories.

Room rent in town costs 75 cents to $1.50 per week for each occupant. Board with room in families, $4.00 to $7.00 per week. Board in clubs, $2.00 to $3.00 per week.

All women students, wherever they reside, are under the supervision of the Dean of Women and are expected to conform to the general regulations prescribed for the conduct of those living in the Halls.

Students living in Willard Hall pay for board and room from $6.25 to $7.25 a week, quarterly in advance, according to the desirability of the room.

In Pearsons Hall and Chapin Hall students pay for board and room $125 a year, in quarterly installments, at the beginning and at the middle of each semester, and are required to assist in the lighter housework.

For information respecting Willard Hall, letters of inquiry should be addressed to Willard Hall, Evanston, Illinois; and for information respecting Pearsons or Chapin Halls letters should be addressed to the Corresponding Secretary of the Woman's Educational Aid Association, Evanston, Illinois.

A list of boarding places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

Choice of rooms and boarding places is subject to the approval of the Dean of the School of Music.

Young women students are not permitted to room in the same houses in which young men students reside.

ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

FIXED CHARGES

Matriculation Fee (paid but once)	$ 5.00
Theory Fee, $20 per quarter	80.00
Incidental Fee, .50 per quarter	2.00
Musical Club Tickets, 50 cents for each of three quarters	1.50
Text Books, Sheet Music, etc. (estimated)	12.00
Total Fixed Charges	$100.50

VARIABLE CHARGES

To a Piano Student	Minimum	Maximum
Piano Lessons, two per week, at the reduced fee granted to regular course students	$ 64.00	$140.00
Piano Practice, 4 hours daily	40.00	40.00
Board and Room, 36 weeks	180.00	252.00
	$284.00	$432.00
Fixed Charges as above, added	100.50	100.50
Total	$384.50	$532.50

To a Vocal Student		
Vocal Lessons, two per week, at the reduced fee granted to regular course students	$ 72.00	$200.00
Vocal Practice Room with use of piano, 3 half-hour periods per day, $4.50 per quarter	18.00	18.00
Board and Room, 36 weeks	180.00	252.00
	$270.00	$470.00
Fixed Charges as above, added	100.50	100.50
Total	$370.50	$570.50

To a Violin Student		
Violin Lessons, two per week, at the reduced fee granted to regular course students	$ 80.00	$120.00
Violin Practice Room, 4 hours daily	16.00	16.00
Board and Room, 36 weeks	180.00	252.00
	$276.00	$388.00
Fixed Charges as above, added	100.50	100.50
Total	$376.50	$488.50

To an Organ Student		
Organ Lessons, one per week, at special rate	$ 48.00	$ 80.00
Organ Practice, one hour daily	30.00	64.80
Pedal Piano Practice, one hour daily	20.00	20.00
Board and Room, 36 weeks	180.00	252.00
	$278.00	$416.80
Fixed Charges as above, added	100.50	100.50
Total	$378.50	$517.30

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

In the item of board and room, accommodations can be found varying between the amounts stated. For accommodations in Chapin or Pearsons Halls, this item will be reduced to $125.00 per annum, but it is necessary to make application many months in advance in order to secure rooms in these halls.

The above estimates include one literary study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged for at Special Student rates.

SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston is peculiarly favorable for opportunities of self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been members of the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, etc., etc.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in

house-work. For several years past there have been more calls for such student help than could be supplied.

POSITIONS

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood, there is of his securing a good position.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

RULES AND GENERAL INFORMATION

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can only be made for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families. application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $60.00 per annum. More than one study costs the full tuition of $100.00 per annum.

To "Special Students" in the School of Music a single study in the Academy costs $36.00 per annum. More than one study costs the full tuition of $72.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

Prospective students who are desirous of personal consultation during the summer regarding their studies, are requested to make appointments by mail, as the officials of the School of Music are not on duty at all times in the summer.

Owing to the crowded conditon of the School of Music, students desiring to study with leading teachers are advised to make application for time some months in advance of the fall opening. Make application to the Secretary.

The Bulletin of the School of Music is issued four times a year, the July issue being the Annual Catalogue. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN
Secretary

PETER CHRISTIAN LUTKIN
Dean

REGISTER OF STUDENTS, 1908-1909

POST-GRADUATE COURSE

Astenius, Anthony Oliver Theophilus Chicago
Bailey, Lura Mary . . . . Evanston
Barry, Curtis Abell . . . Chicago
Barry, Frank Edward . . . Evanston
Beebe, Anna Lavinia . . . Evanston
Beecher, Carl Milton . . . Evanston
Brenneman, Hedwig . . . Evanston
Dennis, Mrs. Myrta McKean Evanston
Flodin, Nellie Beulah . . . Evanston
Frost, Florence Virtine . . Evanston
Hanmer, Agnes Jane . . . . Evanston
Merrilies, Sarah Louise . . Winnetka
Oakes, Minarose . . . . . Evanston
Pratt, Mary Porter . . . . Evanston
Smith, Mae Isabel . . . . . Kewanee

DIPLOMA COURSE

Bailey, Eva Bessie . . . Topeka, Kan.
Barnard, Mabel . . . . Evanston
Carroll, Irene Nevada . . Hampton, Ia.
Corwin, Mary Lucile . Jamestown, N. D.
Cox, Edith . . . . Ft. Dodge, Ia.
Goddard, Odile Marie . . Evanston
Hanna, Janet . . . . . Evanston
Holcomb, Jessie . . . Parsons, Kan.
Homfreville, Lillian Waterville, Kan.
Hyde, Herbert Elijah . . . Chicago
Macdonald, Mary Edna . . Evanston
Melvin, Daisy . . . Mound City, Mo.
Mercer, Ida Emogene . . . La Moille
Merrill, Adaline Elizabeth . . Evanston
Mulfinger, Mary Eleanore . Chicago
Murdock, Leita . . . . Streator
Neely, Clara Grace . . . . Evanston
Nichols, Mildred Gates West Liberty, Ia.
Phillips, Anna Viola . . Rhodes, Ia.
Prior, Lyman Pierce . Highland Park
Pritchard, Fannie Isabelle . . Geneseo
Seaman, Maurice Lewis Battle Creek, Mich.
Slack, Arthur Ray . . . . Canton
Steele, Marie Patterson . Lansing, Mich.
Stults, Walter Allen . . . . Evanston
Ward, Esther . . . . . Evanston
Weis, Ezra Herman Franklin . Reddick

CERTIFICATE COURSE

Abbott, Mary Virginia Los Angeles, Cal.
Addy, Alma Katherine . . . Evanston
Adler, Irene . . . . Moorhead, Minn.
Andrews, Maude Virginia . . . Geneseo
Ankeny, Katherine Dorcas Milledgeville
Apel, Paul Hermann . . . . Chicago
Arkwright, Hazel Elsie . Helena, Mont.
Austin, Electa Louise Ravenswood, Chicago
Baird, Helen Martha . . . Evanston
Baker, Alice Lillian . . Highland Park
Beall, Homer Honeywell . . . Henry
Bedell, Guy William . . . . Thomson
Berry, Loretta . . . . . Evanston
Birge, Ruth . . . Grand Rapids, Mich.
Blair, Mary Constance . . Winslow
Blake, Albert Webster . Amesbury, Mass.
Blodgett, Vesta Electa . . . . Chicago
Krady, Mabelle Anna . St. Paul, Minn.
Bragg, Helen May . . . . Evanston
Brodfuehrer, Oscar Mathias Chicago
Broell, Leland Peter . . . . Pana
Brooke, Pauline Harriet . . Evanston
Brown, Helen Cora Sioux Falls, S. D.
Brown, Jessie Evena . Wichita, Kan.
Brush, Lela Mabel . . Norfolk, Neb.
Bryant, Avis, ... Hebron, Ind.
Bryant, Mabel Captola . La Crosse, Wis.
Campbell, Hazel Hathaway Bessemer, Mich.
Cantrall, Gertrude Elizabeth Milledgeville
Carter, Gertrude . . . Evanston
Cater, Grace Margaret . . Libertyville
Clapp, Zoe Minette . . Albion, Ind.
Clarke, Mabel May . . . . Iola, Kan.
Coble, Sadie Lucile . . . Delphi, Ind.
Collins, Florence Katherine Kingfisher, Okla.
Combs, James Arthur . . . Macon
Cook, William Robertson . . Chicago
Currier, Nellie Pearson . . . Evanston
Davis, Laura . . . Blue Earth, Minn.
Davis, Lola Ella . . . . . Evanston
De Bord, Besse Myrtis . . Princeville
De Long, Ruth Vida Rogers Park, Chicago
Delzell, Mable Coral . . . Evanston
De Shazo, Susie Laverne Memphis, Tenn.
Dobson, Jessie Vera . Mitchell, S. D.

Dreher, Charles Edwin Stroudsburg, Pa.
Drew, Bessie Ellen . . . . Chicago
Dudley, Marjorie Eastwood . . Evanston
Dunsworth, Clara Josephine . . Macomb
Durnal, Alma Frances Carmen, Okla.
Eberhardt, Vera Lleila . . Salina, Kan.
Eddington, Grace Blanche . Quincy
Eddy, Mildred Celeste . . Zion City
Ellis, Mary Lucy . . . . . Flora
Enna, Alex Peter Valdemar Duluth, Minn.
Erb, George William . . . . Chicago
Feidler, Florence Marie Superior, Wis.
Ferguson, Edna Mae . Muskogee, Okla.
Fellows, James Daniel . Fairfax, Mo.
Flack, Marjorie May . . . . Chicago
Fleming, Lillian Janet . . Manchester, Ia.
Fisher, Grace Ethel . . . Chillicothe
Foote, Sheldon Burnham Parkersburg, Ia.
Ford, Alice May . Lake Geneva, Wis.
Fowler, Helen Geneva Deadwood, S.D.
Freeman, Marian Elizabeth Lead, S. D.
Frey, Vera Ethelyn . . . Freeport
Frisby, Lane . . . Bethany, Mo.
Frost, Ethel Grey . . . . Evanston
Gardner, Elizabeth . . . Evanston
Getzendaner, Anna . . . . Polo
Goble, Adele . . . . . Earlville
Gostelow, Anna Belle . . Prophetstown
Gould, Elsie Jane . . . . Zion City
Gruber, Merrill Otis . . . Montgomery
Hall, Charles Ernest . . Dayton, Va.
Hall, Lysle . . . . Galien, Mich.
Halpin, Lois Mae . Rogers Park, Chicago
Hamill, Hazel Dorcas . . Guthrie, Okla.
Hancock, Lillian Mae . . Clinton, Ia,
Hanna, Forest Walker Maryville, Mo.
Harl, Ruth . . . Council Bluffs, Ia.
Hart, Lucy Alice . . . . Ashton
Hedge, Harry Malcolm . . Chicago
Hicks, John Donald . Buffalo, Wyo.
Himelberger, Irma Margaret Lansing, Mich.
Hobart, Chauncey Goodrich . Evanston
Hodge, Vernie May . . Elkton, S. D.
Hopp, Florence Marie Ravenswood, Chicago
Huggett, Lillian Gertrude Gallup, N. M.
Hughes, Marie Henrietta . . Chicago
Johnson, Ada Herberta . . Sheridan
Johnson, Douglass Montgomery
St. Louis, Mo.
Johnson, Edward Amer . . Evanston
Johnson, Marcia . . . . Evanston
Johnston, Bessie Powell . Bucyrus, O.
Joslyn, Flora Mabel . . . . Marengo
Kemman, Ida Sophia . . La Grange
Kindig, Avaline Hull . Rensselaer, Ind.
King, Clyde David . . . . . Cary
King, May Elizabeth . . . Wilmette
Kirkpatrick, Blaine . . . Raub, Ind.
Kline, Mabel Elizabeth . . . Evanston
Laing, Jessa Anna . . Gladstone, Mich.
Lambert, Helen . . . . . Chicago
Lee, Mary Louise . . . Marseilles
Leigh, Maurice Chaffee . . Evanston
Livingston, Clara Pearl . . . Moline
Long, Fanny Rebecca . Grinnell, Ia.
Long, Wallace Winfield Cadillac, Mich.
Lowry, Charles Davis . . . Chicago
Machen, Fanny Rebekah . . Savanna
Magerkurth, Helen Conradine Wilhelmine
Wichita, Kan.
Maher, Mrs. Stella Collins Park Ridge
Maxheimer, William Albert Mt. Pulaski
Mc Gregor, Margaret . . . Evanston
Mc Gregor, Minto Isabel Manton, Mich.
Mc Williams, Edward Jr. . . Chicago
Meeker, Marion Catherine . Muncie, Ind.
Meyer, Fred Clifford . Fargo, N. D.
Middlekauff, Marojrie May
Edgewater, Chicago
Miller, Alice Ferne . . . Park Ridge
Mitchell, Grace Rand . . Mt. Carmel
Mulholand, Elizabeth Artlissa
Rogers Park, Chicago
Nadler, Walter Herman . . . Peru
Neitz, Erma Lucretia . . . Fairbury
Newell, Florence Eleanor . . Monticello
Noyes, Louise . . . . Mt. Sterling
Nusbaum, Carrie Mae Middlebury, Ind.
Nyquist, Reuben Emil . . . Moline
Ogilvy, Jessie Frances . Seattle, Wash.
Patch, Marie . . . . Hartley, Ia.
Patterson, Clinton Crissey . . Marengo
Paulson, Lillian Frances Des Moines, Ia.
Pearce, Lida Alma . . . . Oswego
Perry, Florence Mildred . Mt. Sterling
Peterson, Thomas Marcus
Willow Springs, Mo.
Potter, Harry Rice . . . Leaf River
Prindle, Mary Louise . . . Elgin
Pritchard, Edith Mildred . . Geneseo

Prouty, Ida Evangeline Des Moines, Ia.
Rea, Edith Pansy . . Corydon, Ia.
Redding, Ethel Bernice Bozeman, Mont.
Redding, Nelle . . . Webb City, Mo.
Reebie, Ethel Louise . . . Chicago
Reed, John Watford . . . Chicago
Reed, Lietta Elizabeth . . . Chicago
Reese, Ernest August . Hubbard, Ia.
Rice, Mary Alice . Edgewater, Chicago
Ripley, Dorothy Ione Burlington, Ia.
Roberts, Eva S. . . . . Evanston
Robertson, Alma Nita . . . Virginia
Russell, Mrs. Frank H. . . Evanston
Sargent, Irene Marie . . . Evanston
Saucerman, Ruth Irene . . Rock Grove
Secor, Elizabeth . . . . . La Salle
Short. Vera Henscil . . La Grange, Ind.
Skinner, Ella Lorraine . Dubuque, Ia.
Smith, Alice May . . . . Cuba
Smith, Angeline Elise . Marlette, Mich.
Smith, Frank Earl . . Seneca, Kan.
Smith, Gertrude Mahala . . Sheldon
Smith, Helen Esther . . Adrian, Mo.
Soltau, David Livingston . . Evanston
Soltau, Theodore Stanley . . Evanston
Soverhill, Mary Laila . Janesville, Wis.
Spencer, William Anson Roswell, N. M.
Steele, Fanny Corey Cherokee, Ia.
Sterling, Mary Lenore Columbus Grove, O.
Stewart, Bertha Hartwell Wichita, Kan.
Stoekle, Matilde . . . . . Aurora
Stone, Janet Tryon . . Hartford, Conn.
Strombeck, John Fred . . . Moline
Sweet, Genevieve Ellen . . . Evanston
Swenson, Grace Sophia . . . Chicago
Thompson, Nathalie Louise Rogers Park, Chicago
Thomson, L. Berta . . Beaman, Mo.
Todoroff, Alexander . . . Chicago
Tracy, Fred Earl . . . . Evanston
Truckenbrod, Elsa Frieda Monroe, Wis.
Turner, Vinneta Mabel . . . Pekin
Wallis, Helen Augusta Maryville, Mo.
Ward, Alice . . . . . Evanston
Wartinbee, Lois Hannah La Crosse, Wis.
Watson, Alice Jessa Minneapolis, Minn.
Wayman, Marion Franks Rogers Park, Chicago
Weld, Moselle Edna Moorhead, Minn.
Wheeler, Esther Catherine . . Oak Park
Wheeler, Helen Lenore . . . Oak Park
Widney, Charles Earl Melrose Park, Chicago
Wilcox, Muriel Estelle Hammond, Ind.
Williams, Eula Frances . . Princeton
Willson, Madge Altrura Edgerton, Wis.
Wisely, Maude Estelle . Kincaid, Kan.
Witten, Daisy. . . . . Wittens, O.
Woodward, James Wroten . . Rock Falls
Wooley, Mrs. Florence Childs Evanston
Wright, Bessie Marjora Bellevue, O.
Wright, Ethel May . . . Wilmot, Wis.
Wylie, Gertrude Louise Saginaw, Mich.
Young, Frank George . . Rock Island

SPECIAL STUDENTS

Including also the Preparatory Department

Adair, Alice Gertrude . . . Evanston
Alman, John Ernest . Salina, Kan.
Ames. Lyman Knowlton . . Evanston
Anderson, Daniel . . Wahoo, Neb.
Andrew, Mary Willock . . . Glencoe
Andrews, Elizabeth . Vermillion, S. D.
Armitage, Clyde Foster . '. Elizabeth
Arnold, George Randolph . . Evanston
Arnold, Paul Mitchell . . . Evanston
Arnold, Pauline Mitchell . . Evanston
Ashby, Elsie . . . . Ladoga, Ind.
Bailey, Ruth P. New Richmond, Ind.
Barnes, Alice May . . . . Evanston
Bates, Rose Cleveland . . . Evanston
Beck, Anna Bell . . . . . Evanston
Bender, Florence Emma Rochester, Minn.
Bennett, Martha Yule . . . Evanston
Bennett, Jean Mae . . . . Evanston
Bernhisel, Helen . . . . . Evanston
Beyers, Gladys May . . . Evanston
Boettcher, Edna Rosalie . . Evanston
Bohn, Ralph Maxwell Rogers Park, Chicago
Botsch, Angela Margaret . . Evanston
Bott, Mrs. Alice King . . . Evanston
Boyd, William Roland . . . Evanston
Brandriff, Mrs. Lola C. . . Glencoe
Bragdon, Merritt . . . . Evanston
Bridge, Isabelle . . . . . Evanston

Brothers, Ruth . . . . . Evanston
Brown, Christy . . . . Kenilworth
Brown, Margaret . . . . Evanston
Buck, Lillian Morgan Elkton, S. D.
Buffington, Sarah Louise . . Evanston
Burg, John Charles . . . . Evanston
Buswell, Walter Scott . . . Evanston
Cadwell, Nellie Mae Stewartville, Minn.
Carter, Eleanor Consider . . Evanston
Carter, Louise . . . . . Evanston
Chapman, William Harold . . Evanston
Clancy, Marion . . . . . Evanston
Clarke, Elizabeth Mary . . Evanston
Clarke, Ruth . . . . . Evanston
Coghill, Mrs. Maria Robinson . Evanston
Collins, Jessie Edith . . . Morris
Cooper, Rosemary Adele Bevan Evanston
Craig, Jean Ailsa . . . . Evanston
Cram, Mrs. Aldena . . . . Evanston
Culver, Mrs. Elma Jayne . . Evanston
Cunneen, Mildred Rose . . Wilmette
Curtiss, Stanley Arthur Dow City, Ia.
Dahlbye, Karen Theodora Marie Evanston
Dammarell, Milton Edward . Chicago
Davidson, Elizabeth . . . Evanston
Dawson, Edwin Scott . . . Evanston
Dean, Miriam . . . . . Evanston
Delphina, Sister . . . . . Wilmette
Dewey, Perdita Irene . . Kenosha, Wis.
Drachman, Myrtle Augustine Tucson, Ariz.
Dufford, Ruth Edna . . . Evanston
Earngey, Willard Phelps . . Rockford
Eddy, Milton Walker . Medina, O.
Edmonson, Mrs. Ethel Vera . Evanston
Emery, Myrtle . . Rogers Park, Chicago
Ericsson, Ralph Bernard Red Oak, Ia.
Eversz, Winifred . . . . Evanston
Fabian, Mary Huntington . . Evanston
Falcon, Myrtle Nightengale . Evanston
Feiler, June Duvall . . . . Evanston
Felkner, Marjorie . . . Milford, Ind.
Fellows, Alma June . . . . Evanston
Fellows, Virginia . . . . Evanston
Flentye, Frances Josephine . Wilmette
Flentye, Laura Annie . . . Wilmette
Forney, Helen Darlene . . . Minonk
Foster, Elinor . . . . . Evanston
Freeman, Erceldean . . . Lead, S. D.
Fuehr, Clara Hedwig . St. Sebald, Ia.
Fullerton, Almeda . . . . Ottawa
Gerould, Frank . . . . . Evanston
Gethmann, Julia Katherine Reinbeck, Ia.
Gilson, James Harold . . Newton, Ia.
Greenwalt, Helen Ankeny Milledgeville
Gould, Dorothy . . . . . Evanston
Greenwood, Robert Campbell
Lake Mills, Wis.
Greer, Howard Third . . . Evanston
Griffen, Frances Webb . . . Evanston
Grove, Edna Mae . College Springs, Ia.
Grove, Isabella . . . Hillyard, Wash.
Gunn, John Fuarey . . . Evanston
Haines, Sarah Elizabeth Edgewater, Chicago
Halligan, Mrs. Mary Ballard . Evanston
Hansen, Marietta Viola Spickley Evanston
Hardy, Editha . . . . . Evanston
Hargreaves, Nellie . . . . Evanston
Hartshorn, Grace . . . Clarion, Ia.
Hatfield, Margaret . . . . Evanston
Hawley, Lillian Emeline . . Huntley
Hebblethwaite, Anna Kathryn . Evanston
Hebblethwaite, Frank . . . Evanston
Henke, Mrs. Selma H. . . . Evanston
Hesler, Dorothy . . . . . Evanston
Hobart, Elizabeth . . . . Evanston
Holmes, Robert . . . . Evanston
Homer, Helen . . . . . Evanston
Homewood, Ethel . . Sherman, N. Y.
Hoople, Nell . . Calgary, Alta., Canada
Howard, Lucille Allene . . Evanston
Howe, Anna Wilder . . . . Evanston
Howes, Mamie . . Lawrence, Mich.
Hughes, Mrs. W. C. . . . Glencoe
Hull, Ray Le Roy . . Hanna, S. D.
Hypes, Samuel Loomis . . . Evanston
Johnson, Anna Margaret . . Evanston
Johnson, Helen Alathena . . Evanston
Johnson, Lucille . . . . . Evanston
Johnson, Margaret Miller . . Winnetka
Johnson, Parkman . . . . Evanston
Johnson, Pickens . . . . . Evanston
Johnson, Romola Elizabeth . Evanston
Johnston, Alice Miriam Ottumwa, Ia.
Jones, Florence Kathryn . . Evanston
Jordan, Viola . . Edgewater, Chicago
Justice, W. Arthur . . . . Evanston
Kahlo, Lucille Agnes . . . Evanston
Kahlo, Ethel Corinne . . . Evanston
Kester, Edith Doris . . . . Evanston
Kester, Katharine Roome . . Evanston

King, Fenner Emory . . Ames, Ia.
Kleiner, Helen Marie Eau Claire, Wis.
Kretsinger, Mildred . . . . Evanston
Laughlin, Lola Claire . . . St. Charles
Lawson, Gordon Mc Intosh . Chicago
Lloyd, Harriet Grace . . . Evanston
Loring, Elsie Brown Edgewater, Chicago
Mackenzie, George David Charlotte, N. Y.
Mahler, Theresa . . . . Sheldon, Ia.
Mc Cabe, Ruth . . Crawfordsville, Ind.
Mc Culloch, Hugh Waugh . . Evanston
Mc Elveen, Miss Eva Lillian . Evanston
Mc Elveen, Mrs. Eva Lillian . Evanston
Mc Gaughey, Mrs. Elizabeth Harlan
Evanston
Mc Kay, Edith Risser . . . Evanston
Mc Kee, Fae . . . . . Evanston
Mc Murchy, Florence Marshall Evanston
Mc Nair, Frances . . . . Evanston
Mc Whirter, Mildred . . . Evanston
Meyer, Mary Bailey . . . Evanston
Mills, Charles Howard . . . Evanston
Mohr, Franklin . . . . . Evanston
Montgomery, Helen . . . . Evanston
Montgomery, Virginia . . . Evanston
Moon, J. Herbert . . Highland Park
Moore, Sarah . . . . . Evanston
Morgan, Ruth . . . . . Evanston
Murray, Carol Distin . . . Evanston
Nash, Dorothy . . . . . Evanston
Newcomb, Hazel Delight . . Evanston
Nichols, Josephine . . . Cincinnati, O.
Nye, Edith Amelia . . . . Evanston
Packard, Hazel Mattie
Rogers Park, Chicago
Packard, Vernon Wing
Rogers Park, Chicago
Passow, Lawrence Fuellgraff
Rogers Park, Chicago
Passow, William Fuellgraff
Rogers Park, Chicago
Patten, Helen Prindle . . . Evanston
Peebles, Jessaline . . . . Evanston
Pennington, Hortense Evelyn
Mediapolis. Ia.
Pereles, Janet . . . Milwaukee, Wis.
Peterson, Ella Christine . . Evanston
Peterson, Mattie Elenora Saronville, Neb.
Poucher, Barent Holbrook . . Evanston
Rapp, Pearl Louise . . . . Evanston
Rapp, Ruby . . . . . Evanston
Ray, Ora Louise . . . . Belvidere
Raymond, Margaret . . . Evanston
Reckitt, Dorothy Katherin . Evanston
Redelings, Leslie Hall . Marinette, Wis.
Reid, Mary Mitchell. . . . Evanston
Richards, Blanche Alma . Huron, S. D.
Richardson, Alice May . . . Evanston
Ridlon, Jeanette . . . . . Evanston
Rinaldo, Jeanette . . . . Geneseo
Roche, Adelaide Talbot . . Evanston
Rockefeller, Amos Louis . . Mamilton
Rosenfield, John Mandel . . Evanston
Rosenfield, William Mandel . Evanston
Royer, Carolina . . . Garnett, Kan.
Rugg, Louise Winefred . . . Evanston
Rulifson, Genevieve Lillian
Rogers Park, Chicago
Russell, Ruth Madeline . . Oswego
Schatz, Katherine . . . . Evanston
Schatz, Helen Elizabeth . . Evanston
Seidle, Florence Amelia . . Chicago
Sieh, Ella Margaret . . Sutherland, Ia.
Simonds, Marshall Garfield . Chicago
Simonsen, Richard Lindgren . Evanston

Simpson, Vera Pearl . Mc Pherson, Kan.
Slack, Grace Tucker . . . Canton
Smith, Faye Elizabeth . . . Macomb
Smith, Lewis Addington Ottumwa, Ia.
Smith, Mary Melrose . . . Evanston
Smith, Mrs. O. S. . . . . Evanston
Stacey, Grace Regina . . . Evanston
Stanbery, J. Edward . . . Evanston
Stinson, Jeannette Margaret
Rogers Park, Chicago
Stratton, Lillian Blanche
Ravenswood, Chicago
Stults, Frances Willard . . . Evanston
Stuntz, Willard Glenn
Empire, Canal Zone, Panama
Taylor, Elda . . . . . Evanston
Taylor, Florence Maria . . Evanston
Thompson, Grace Constance Poynette, Wis.
Thorne, Delia Rosella Waterville, Kan.
Traxler, Inez . . . . . Evanston
Trealese, Ella. . . . . Evanston
Trowbridge, Carolyn . . . Evanston
True, Katherine Knight
Edgewater, Chicago

Underwood, Pierson . . . Evanston
Vance, Marie Mathews . . . Evanston
Van Vlissingen, Eleanor Dorothy Evanston
Van Vlissingen, Frank Loomis Evanston
Van Vlissingen, Mrs. J. H. . Evanston
Virden, Ruth . . . . . Evanston
Walter, Hamilton . . . . Evanston
Ward, Walter Tallmadge . . Onarga
Warmingham, Osbert Clarence Madras, India
Watt, Jane Churchill . . . Chicago
Weeks, Fred Allen . . . St. Paul,Minn.
Wells, Cherrill Isabella . . . Chicago
Wells, Marguerite . . . . Evanston
West, Mary Louise . . Tiffin, O.
Whiteside, Eleanor Sarah . . Evanston
Whiteside, George Kenneth . Evanston
Williams, Delia Alice . Augusta, Wis.
Williams, George Philip . . Evanston
Wisely, Mayme Lucille . . Kincaid, Kan.
Wolcott, Mrs. Carrie J. . . Evanston
Wolcott, Margaret Frances . Evanston
Wood, Mrs. Edith England . Evanston
Works, Frances Sudlow . . Evanston
Wright, Ruth Ridgway . . . Evanston
Wynkoop, Vera . . Traverse City,Mich.
Zender, Amy Catherine Rogers Park, Chicago
Zook, Josephine Foster . . . Evanston

Appendix

CHAMBER MUSIC

The following is a list of Chamber Music given during the past fourteen years by the School of Music String Quartette, assisted by members of the Faculty and others:

BACH, Concerto for two Violins; Concerto Grosso (Brandenberg No. 6); Sonata, C major, for 'Cello.

BARGIEL, String Quartette, No. 3, Op. 15; Trio for Piano, Violin, and 'Cello, Op. 6, No. 1; No. 3.

BEETHOVEN, String Quartette, Op. 18, Nos. 1, 2, 4, 5, 6; Op. 59, No. 1, 2, 3; Op. 95, 74; and String Trio, Op. 9, No. 3; Trio for Piano, Violin, and 'Cello, Op. 97; Serenade for Violin, Viola, and 'Cello, Op. 8; Serenade for Flute, Violin, and Viola, Op. 25; Septette for Clarinet, Bassoon, Horn, and Strings, Op. 20 (Four movements. The wind instruments supplied upon the organ); Concerto for Violin, Op. 61 (First movement with Leonard Cadenza); Sonata for Piano and Violin, Op. 47; Sonata, Op. 69, for Piano and 'Cello; Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16; Variations, from Quartette, Op. 18, No. 5.

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 34; Op. 111; Sextette for Strings, Op. 18; String Quartette, Op. 51, No. 1, and 3; Sonata for 'Cello and Piano, Op. 99, two movements; Piano Quartette, Op. 26; String Quartette, Op. 67; String Quintette, Op. 88.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DEBUSSY, CLAUDE, String Quartette, Op. 10.

DVORAK, String Quartette, Op. 51; Quintette for Piano, two Violins, Viola, 'Cello, Op. 81; Bagatelles for two Violins, 'Cello, and Organ, Op. 47, Op. 95; Quartette in C major, Op. 61; Terzetto for two Violins and Viola; String Quartette, Op. 96; Op. 80; Dumky Trio, for Piano, Violin, and 'Cello; Trio for two Violins and Viola, Op. 74; Adagio, from 'Cello Concerto, Op. 104.

ELANDER, CHARLES, Munuet for Strings.

FOOTE, ARTHUR, Quintette for Piano and Strings, Op. 38.

FRANCK, CESAR, Sonata for Piano and Violin; Quintette for Piano and Strings, F minor.

GADE, Trio for Piano, Violin, and 'Cello, Op. 42.

GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.

GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 30.

GOLTERMAN, Concertstueck for 'Cello, 65.

GRIEG, Sonata for Piano and Violin, Op. 45, Op. 13; String Quartette, G minor, Op. 27.

HARRIS, HUBBARD W., Sonata, for 'Cello and Piano (Second and third movements).

HANDEL, Sonata for Piano and Violin, A major; Sonata for two Violins; Passacaglia for Violin and 'Cello.

HAYDN, String Quartette, Op. 77, No. 1, Op. 76, No. 5; Op. 20, No. 4; Kaiser Quartette Op. 76, No. 3

HERZOGENBERG, Quintette for Oboe, Clarinet, French Horn, and Bassoon, E flat major.

Hoffman, Sonata for Violin and Piano, Op. 67.
Knapp, Harold E., String Quartette in C major.
Leonard, Duo de Concert, for Violin and 'Cello.
Liadow, Scherzo for Strings.
Lutkin, P. C., Trio for Piano, Violin, and 'Cello, Op. 1 (Second movement); Andante for Violin and Orchestra, Op. 6.
Mendelssohn, String Quartette, Op. 12, No. 1; Trio for Piano, Violin, and 'Cello, Op. 66; Op. 49; Sonata for 'Cello and Piano, Op. 45, No. 1.
Mozart, Quintette for Clarinet and Strings; String Quartette, No. 14; String Quintette, No. 6; String Quartette, No. 17.
Oldberg, Arne, String Quartette, C minor, No. 1; String Quartette in D, No. 2; Trio for Piano, Violin, and 'Cello, E minor; Piano Concerto, Op. 17; Quintette for Piano, two Violins, Viola, and 'Cello, B minor; Quintette for Piano, two Violins, Viola, and 'Cello, C sharp minor, Op. 24; Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major; Concerto for French Horn, E flat major.
Protheroe, Daniel, String Quartette, A minor, Op. 52.
Rubinstein, Sonata for 'Cello and Piano, Op. 18; Sonata for Violin and Piano, Op. 13 (First movement); String Quartette, Op. 17, No. 3.
Schubert, Charles, Andante and Caprice for 'Cello.
Schubert, String Quartette, Op. 29; String Quartette, D minor; String Quintette, Op. 163; Trio for Piano, Violin, and 'Cello, Op. 99; Op. 100 (Two movements); Quintette for Piano, Violin, Viola, 'Cello, and Bass, Op. 114; Op. 161 (First movement).
Schumann, String Ouartette, Op. 61, No. 2; Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44; Quartette for Piano, Violin, Viola and 'Cello, Op. 45, Op. 47; String Quartette, Op. 41, No. 2, No. 3.
Saint-Saens, Quintette for Piano and Strings, Op. 14; Trio for Piano and Strings, Op. 18.
Schuett, E., Walzer Maerchen, for Piano, Violin, and 'Cello, Op. 54; Suite, Op. 44, for Piano and Violin.
Sinigaglia, L., Concert Etude, Op. 5.
Strauss, Richard, Sonata, for Piano and 'Cello, Op. 6.
Svendsen, Allegro Scherzando.
Tschaikowsky, String Quartette, Op. 11; Trio for Piano, Violin and 'Cello, Op. 50.
Wathall, A. G., Suite for Strings.
Weber, Concerto for Clarinet, Op. 75 (Orchestra part arranged for Organ and Strings).
Weber, Josef Miroslav, String Quartette in B minor.
Weidig, Adolf, String Quartette, A major.
Wolf, Hugo, String Quartette, "Italienische Serenade."

EVANSTON MUSICAL CLUB

In the past fifteen years the following important works have been given, several of which have received their performance first in the West at the hands of the Club:

Handel, "Messiah" (15 times).
Mendelssohn, "Elijah" (4 times). "Hymn of Praise."
Haydn, "Creation" (twice), "The Seasons."
Rossini, "Stabat Mater."
Verdi, "Requiem Mass" (twice).
Coleridge-Taylor, "Hiawatha's Wedding Feast" (3 times); "Departure of Hiawatha;" "Death of Minnehaha."

Brahms, "Song of Destiny;" "A German Requiem" (twice).
Dvorak, "Te Deum" in G; "Stabat Mater."
Sullivan, "Prodigal Son," "Golden Legend" (twice).
Cowen, "Saint John's Eve" (3 times;) "John Gilpin's Ride."
Elgar, "Caractacus" (3 times); "King Olaf," "The Black Knight."
Bach, Cantata, "Jesu, Priceless Treasure," Christmas Oratorio (Selections).

The following prominent artists have appeared at its concerts:

SOPRANOS

Lillian Blauvelt	Helen Buckley	Genevieve Clark Wilson
Corinne Moore Lawson	Minnie Fish Griffin	Alice Verlet
Jenny Osborn Hannah	Lillian French Read	Sibyl Sammis
	Shanna Cumming	

CONTRALTOS

Muriel Foster	Sue Harrington Furbeck	Mabelle Crawford
Eleanor Kirkham	Christine Miller	

TENORS

George Hamlin	Glenn Hall	Holmes Cowper
E. C. Towne	Alfred D. Shaw	John B. Miller
Ellison Van Hoose	Edward Johnson	

BARITONES AND BASSOS

Charles W. Clark	Joseph Baernstein	Arthur Van Ewyk
George Ellsworth Holmes	William Howland	Gwilym Miles
Frederick Martin	Forrest Dabney Carr	John T. Read
	Arthur Middleton	

VIOLINISTS

Henri Marteau	Max Bendix	Leonora Jackson

VILONCELLISTS

Bruno Steindel	Leon Stern

ORGANIST

Frederick Archer

PIANIST

Fanny Bloomfield Zeisler

ARTISTS' SERIES CONCERTS

In the past seven years the following artists and organizations have appeared

ORGANIZATIONS

The Kneisel Quartette (twice)
The Pittsburgh Orchestra
Wood-wind Quartette from Thomas Orchestra (twice)
The University String Quartette (28 times)
Arnold Dolmetsch Company

SINGERS

Minnie Fish Griffin, soprano
Glenn Hall, tenor (three times)
George Hamlin, tenor (twice)
Ellison Van Hoose, tenor
Albert Janpolski, baritone
Gwilym Miles, baritone (twice)
William Howland, baritone
Muriel Foster, contralto
Isabelle Bouton, mezzo-soprano

PIANISTS

Arthur Hochman
Allen Spencer
Augusta Cottlow (twice)
Silas G. Pratt
Katharine Goodson

VIOLINISTS

Leopold Kramer
Ludwig Becker

VIOLONCELLIST

Bruno Steindel (twice)

Some of the Programs of the Year 1908-1909

Artists' Series (*Programs by Visiting Artists*)

Silas G. Pratt, Pianist and Lecturer in a Chopin Lecture Recital

Etudes, Op. 10, Nos. 5 and 12 (the "Revolutionary")
Prelude, No. 15 (the "Phantom")
Mazurkas, Op. 17, No. 1 (the "Dance"); Op. 33, No. 4 (the "Soliloquy")
Nocturnes, Op. 15, F sharp major; Op. 37, Nos. 1 and 2
Polonaises, Op. 22, Spianato and Polonaise; Op. 26, C sharp minor
Valse, Op. 34, Nos. 1 and 2
Scherzo, Op. 31, B flat minor
Impromptu, Op. 36, F sharp
Berceuse, Op. 57
Ballade, No. 3, Op. 43

Gwilym Miles, Baritone; Mrs. Nina Shumway Knapp, Accompanist

Hiawatha's Vision . . . . . *Coleridge-Taylor*
Widmung
I ne'er will Roam from Thee . . . . . *Schumann*
Ich grolle nicht
The Two Grenadiers
My Native Land . . . . . *Hugo Kahn*
Der Sieger . . . . . *Hugo Kahn*
On the way to Kew . . . . . *Arthur Foote*
Recompense . . . . . *William Hammond*

Biterolf, Verborgenheit . . . . . *Wolf*
Zueigmung, Befreit . . . . . *Strauss*
Fuzzy Wuzzy . . . . . *Whiting*
Mother o'mine . . . . . *Tours*
Molly Malone . . . . . *Old Irish*
The Three Comrades . . . . . *Hermann*
No Tiding came from Thee, Pilgrim Song, Don Juan Serenade . . . . . *Tschaikowsky*

GLENN HALL, Tenor; Mrs. Nina Shumway Knapp, Accompanist

Du liebst mich nicht . . . . . *Schubert*
Der Jüngling an der Quelle . . . . . *Schubert*
Gestorben war ich . . . . . *Liszt*
Auftrage . . . . . *Schumannn*
Staendchen . . . . . *Jensen*
Freundliche Vision . . . . . *Strauss*
So Schnell Vergessen . . . . . *Tschaikowsky*
Trinklied . . . . . *Erich Wolff*
Onaway, Awake Beloved . . . . . *Coleridge-Taylor*
Phyllis has such Charming Graces . . . . . *Old English*
Love has Eyes . . . . . *Old English*
Goodnight . . . . . *Rogers*
Mother o'Mine . . . . . *Tours*

WILLIAM HOWLAND, Baritone; Miss Minnie M. Davis, Accompanist

German Composers
- Schumann "Widmung" (Rückert)
- Schubert "Der Tod und das Madchen" (Claudius)
- Ruckauf "Lockruf"
- Strauss "Traum durch die Dammerung" (Bierbaum)
- Wolf "Er ist's" (Marike)

French Composers
- Massenet "Elégie" (Gallett)
- Old French "Entendez vous" (18th Century)
- Fontenailles "Obstination" (Coppée)
- Gounod "O that we two were Maying"

Miscellaneous Composers
- Tschaikowsky "Pilgrim's Song" (Tolstoi)
- Grieg "Ein Schwan" (Ibsen)
- Korbay "Mohac's Field"
- Somervell "Go not happy day" (Tennyson)
- Old English "The Pretty Creature" (1790)

American Composers
- MacDowell "Thy beaming eyes" (Gardner)
- Salter "Come to the Garden, Love" (Trask)
- Lang "Ghosts" (Munkittrick)
- Damrosch "Danny Deever" (Kipling)
- Beach "The Years at the Spring" (Browning)

PROGRAMS BY THE UNIVERSITY STRING QUARTETTE

HAROLD E. KNAPP, 1st Violin — LEWIS R. BLACKMAN, 2nd Violin
ALFRED G. WATHALL, Viola — DAY WILLIAMS, Violoncello

CHAMBER MUSIC RECITAL

The Quartette, assisted by MRS. HILA VERBECK KNAPP, Pianist

Kaiser Quartette, Op. 76 No. 3 . . . . . *Haydn*
Quatour, Op. 10 (2nd movement) . . . . . *Debussy*
Trio, for Piano, Violin and 'Cello, Op. 50 . . . . . *Tschaikowsky*

CHAMBER MUSIC RECITAL

The Quartette, assisted by PROFESSOR ARNE OLDBERG, Pianist

Quatour, Op. 10 . . . . . *Debussy*
Italian Serenade (for string quartette) . . . . . *Hugo Wolf*
Quintette for Piano and Strings, Op. 24, C sharp minor . . . . . *Arne Oldberg*

CHAMBER MUSIC RECITAL

Quartette in B flat, Op. 67 . . . . . *Brahms*
Siciliano . . . . . *Alfred G. Wathall*
Minuet . . . . . *Charles Elander*
Quartette in B minor . . . . . *Joseph Miroslav Weber*

CHAMBER MUSIC RECITAL

Bagatellen, Op. 47 . . . . . *Dvorak*
(Two violins, 'cello and harmonium)
Terzetto, Op. 74 . . . . . *Dvorak*
(Two violins and viola)
Quartette, Op. 96 . . . . . *Dvorak*

FACULTY RECITALS

MISS HEDWIG BRENNEMAN, Soprano
Assisted by Miss MAE ISABEL SMITH, Pianist, of the Class of 1908

Aria "My Heart Ever Faithful" . . . . . *Bach*
Aria "O Had I Jubal's Lyre" . . . . . *Handel*
"Mein Geliebter" (My Sweetheart) . . . . . *Chopin*
"In Meiner Heimath" (In My Native Village) . . . . . *Hildach*
"Er ist gekommen" (He has Come) . . . . . *Franz*
"Es hat die Rose sich beklagt" (The Rose Complained) . . . . . *Franz*
"Meine Liebe est grün" (My Love is in Bloom) . . . . . *Brahms*
Ende vom Lied . . . . . *Schumann*
Auf dem Wasser zu singen . . . . . *Schubert-Liszt*
Polonaise, E minor . . . . . *MacDowell*
"Violets" . . . . . *Woodman*
"The Danza" . . . . . *Chadwick*
'Her Greatest Charm" . . . . . *Bond*
"My Lover He Comes on the Skee" . . . . . *Clough-Leighter*

Miss Alta Miller, Soprano
Miss Winifred Hull, Accompanist, of the Class of 1902

I

Abendlied	*Schumann*
Der Alté Küenig	*Rubinstein*
Das Wandern	*Schubert*
Wanderer's Nachtlied	*Schubert*
Im Herbst	*Franz*
Es had die Rose sich beklagt	*Franz*
Als die alte Mutter	*Dvorak*
Bettler Liebe	*Bungert*
Rosenlieder	*Phillip zu Eulenberg*
Monatsrose	
Wilde Rose	
Rankende Rose	
Seerose	

II

Il partit (Griselides)	*Massenet*
Quand la Nuit n'est pas etoilés	*Reynaldo Hahn*
D'une Prison	*Reynaldo Hahn*
L'Esclave	*Eduard Lalo*
Les Berceaux	*Gabriel Faure*
Chanson des Heures	*Xavier Privas*
Bergerettes, XVIII Century	
Bergère Legerè	
Jeunes Fellettes	
Maman, dites-moi	

III

Air de Salome, from "Herodiade"	*Massenet*

IV

Faithfu' Johnny	*Beethovon*
Who is Sylvia	*Schubert*
Forever and a Day	*Albert Mack*
The Enchantress	*Albert Mack*
The Guardian Angel	*Liza Lehmann*
Autumn	*Mary Turner Salter*
Requiem	*Mary Turner Salter*
Summer	*Carl M. Beecher*
Love's Philosophy	*Bruno Huhn*

Lewis Randolph Blackman, Violinist
Mrs. Hila Verbeck Knapp, Accompanist

Sonata, Op. 100, A major	*Brahms*
Suite, Flower-life, Op. 30 (five descriptive pieces)	*Jeno Hubay*
Romanze, Op. 50, F major	*Beethoven*
Introduction and Rondo Capriccioso, Op. 28	*Saint-Saens*

Lewis Randloph Blackman, Violinist
Mrs. Hila Verbeck Knapp, Accompanist

Sonata, Op, 47 (Kreutzer) . . . . . *Beethoven*
I Adagio sostenuto. Presto
II Andante con Variazoni
III Presto

Spanish Dances . . . . . *Sarasate*
I Romanza Andaluza
II Jota Navarra

"Siegfried" Paraphrase . . . . . *Wagner-Wilhelmj*
Concerto, G minor, Op. 26 . . . . . *Bruch*
I Vorspiel. Allegro moderato
II Adagio
III Finale. Allegro energico

ALUMNI RECITAL

Miss Mary Porter Pratt, Organist, of the Class of 1904

Dithyramb . . . . . *Clarence Lucas*
First Sonata . . . . . *Salome*
Cantabile . . . . . *Faulkes*
Andante, from 4th Sonata . . . . . *Bach*
Allegretto . . . . . *Arthur Foote*
Grand choeur dialogue . . . . . *Gigout*
Chant du soir . . . . . *Bossi*
Toccata . . . . . *E. d'Evry*

STUDENTS' RECITALS

(Thirty-five Students' Recitals were given during the year.)

Miss Odile Goddard, Pianist, of the Senior Class
Assisted by Miss Mary Mulfinger, Contralto

Sonata, Op. 31, No. 2 . . . . . *Beethoven*
"Mein Schützelein" . . . . . *Max Reger*
"Waldeinsamkeit" . . . . . *Max Reger*
"Gretchen am Spinnrade" . . . . . *Schubert*
Prelude and Fugue, C sharp major . . . . . *Bach*
Faschingschwank aus Wien . . . . . *Schumann*
"In Haven" (from Sea Pictures) . . . . . *Edward Elgar*
"Turn Ye to Me" (Old Highland Melody) . . . . . *Lawson*
"Hark, the Zither's Joyous Sound" (from Carmen) . . . . . *Bizet*
Nocturne, C sharp minor
Etude, C minor . . . . . *Chopin*
Etude, C sharp minor
Hexentanz . . . . . *Mac Dowell*

Fifth Students' Recital

Piano Sonata, Op. 10 No. 2 . . . . . *Beethoven*
Miss Jessie Laing

Vocal Prologue to "I Pagliacci" . . . . . *Leoncavallo*
Mr. Arthur Slack

Violin Polonaise . . . . . *Hans Sitt*
Mr. Marshall Simonds

Piano Novelette, E major . . . . . *Schumann*
Miss Grace Fisher

Violin 23rd Concerto (First movement) . . . . . *Viotti*
Miss Madge Willson

Piano "Elegie" . . . . . *Tschaikowsky*
Miss Dorothy Ripley

Vocal "The Magic Song" / "Thine my thoughts are, Margareta" . . . . . *Meyer-Helmund*
Mr. Alex Enna

Piano Norwegian Bridal Procession . . . . . *Grieg*
Miss Bessie Wright

Piano Allegro con brio, from Sonata Op. 53 . . . . . *Beethoven*
Miss Ida Kemman

Violin Polish Dances . . . . . *Scharwenka*
Miss Angeline Smith

A Cappella Choir, under the direction of P. C. Lutkin

Unaccompanied Choral Music, Mediaeval and Modern

Quaecumque sunt vera . . . . . Northwestern University Hymn
Kyrie . . . . . Plain Song Melody of the 12th Century
O Fillii et Filliæ . . . . . Ancient Hymn-tune
Gloria Patri / Adoramus te Christe / Tenebrae factae sunt / Tu es Petrus (six part motet) . . . . . *Palestrina* (1524-1594)
Quando Corpus . . . . . *G. Rossini*
from Stabat Mater (1792-1868)
Lord, for Thy Tender Mercies' Sake . . . . . *Farrant*
Ave Verum . . . . . *Gounod*
I will Sing of Thy Power . . . . . *Lutkin*
Trio for Soprano, Alto and Tenor
On Himalay / Awake, Awake . . . . . *Bantock*
Night Whispers . . . . . *Moellendorf*
Round the Good Father's Door . . . . . *Arkhangelsky*
Full Fathom Five . . . . . *Charles Wood*
Dalekarlien Dance . . . . . *Swedish Folksong*

Miss Esther Ward, Pianist
Assisted by James A. Combs, Tenor

Sonata, Op. 79 . . . . . *Beethoven*
"The Lotus Flower"
"As sweet as any flower" } . . . . . *Schumann*
"Springtime Wandering"
Serenade . . . . . *Schubert*
Prelude and Fugue, B flat major . . . . . *Bach*
Nocturne, Op. 37 No. 1 . . . . . *Chopin*
Etude, Op. 27, No. 9 . . . . . *Arthur Foote*
"The Soft Southern Breeze," from "Rebekah" . . . . . *Barnby*
"O Fair, O Sweet, and Holy" . . . . . *Cantor*
"Gypsy John" . . . . . *Frederick*
Sonata, Op. 7 . . . . . *Grieg*

Miss Lucile Corwin, Pianist and Miss Edith Cox, Soprano

Sonata, Op. 27, No. 2 . . . . . *Beethoven*
I Adagio sostenuto
II Allegretto
III Presto agitato
"In the Time of Roses" . . . . . *Reichardt*
"Frühlingsnacht" . . . . . *Schumann*
"Angels, Ever Bright and Fair" . . . . . *Handel*
Prelude, B flat major . . . . . *Bach*
Waltz, Op. 6, No. 2 . . . . . *Chopin*
Fantasie, Impromptu, Op. 66 . . . . . *Chopin*
"Love the Pedlar" . . . . . *German*
Boat Song . . . . . *Ware*
"The Cry of Rachel" . . . . . *Salter*
Novelette, Op. 99, No. 9 . . . . . *Schumann*
Nocturne, Op. 17 . . . . . *Brassin*
Air de Ballet . . . . . *Moszkowski*

Miss Clara Neely, Pianist, of the Senior Class
Assisted by Arthur Slack, Baritone

Rhapsody, G minor . . . . . *Brahms*
Fantasy and Fugue, C minor . . . . . *Bach-Oldberg*
"The Portrait" } . . . . . *Schubert*
"The Double"
"Thy Lovely Face" . . . . . *Schumann*
"My Native Land" . . . . . *Hugo Kaun*
Ballade, G minor, Op. 24 . . . . . *Grieg*
"Bedouin Love Song" . . . . . *G. W. Chadwick*
"Denny's Daughter" . . . . . *Chas. Willeby*
"Recompense" . . . . . *W. G. Hammond*
Berceuse } . . . . . *Chopin*
Scherzo, B flat minor

Miss Ida Mercer, Soprano, of the Senior Class
Assisted by Miss Mae Isabel Smith, Pianist, of the Class of 1908

"My Mother Bids me Bind my Hair" . . . . . *Haydn*
"Whither" } . . . . . *Schubert*
"The Secret" }

Impromptu, Op. 36 }
Etudes, Op. 10, No. 3 } . . . . . *Chopin*
Op. 25, No. 9 }

"Earliest Green" . . . . . *Schumann*
"Marie" . . . . . *Franz*
"Lassie with the lips so rosy" . . . . . *Franz*
"Sandman" . . . . . *Brahms*
"Goodnight" . . . . . *Rubinstein*
Czardas, Op. 24 . . . . . *MacDowell*
Melodie . . . . . *Massenet*
Staccato-Etude . . . . . *Rubinstein*
"The Elfman" . . . . . *Wells*
"In April" . . . . . *Willeby*
" Irish Slumber Song" . . . . . *Newton*
"In Blossom Time" . . . . . *Needham*
"Milkmaid's Song" (from Tennyson's "Queen Mary") . . . . . *Foote*

Miss Mary Alice Rice, Violinist

Concerto, No. XI, Op. 70 . . . . . *L. Spohr*
I Allegro vivace
II Adagio
III Rondo
Andantino, Op. 32 (From 2nd Concerto) . . . . . *Ch. DeBeriot*
Zapateado, Op. 23 . . . . . *Sarasate*
Adagio from 22nd Concerto . . . . . *Viotti*
Ballade et Polonaise, Op. 38 . . . . . *Vieuxtemps*

Miss Daisy Melvin, Soprano, of the Senior Class
Assisted by Miss Edna MacDonald, Violinist

Meine Ruh' ist hin . . . . . *Graben-Hoffmann*
Frühlingsglaube . . . . . *Ries*
Es muss was Wunderbares sein . . . . . *Ries*
Auftrage . . . . . *Schumann*
Souvenir de Bade . . . . . *H. Leonard*
Ave Marie, from Othello . . . . . *Verdi*
Romanza, Op. 50 . . . . . *Beethoven*
Love Has Eyes . . . . . *Bishop*
An Old Rhyme } . . . . . *Clayton Johns*
Morning }
An Open Secret . . . . . *Woodman*
Spanish Dance, Op. 22 . . . . . *Sarasate*
Proposal . . . . . *Brackett*
A Sea Song . . . . . *Garnett*
Carmena . . . . . *H. Lane Wilson*

Pupils of The Preparatory Department

Violins Tannhaeuser March . . . . . *Wagner*
Howard Greer Ralph Bohn Will Haake
Adolph Apel Harry Haake

Piano Shepherd's Song . . . . . *Crosby-Adams*
Will o' the Wisp . . . . . *Behr*
Francis Griffin

Piano Little Boy Blue . . . . . *Engelmann*
Kenneth Whiteside

Piano Menuet from "Poetic Tone Dances" . . . . . *Bach*
Viola Hansen

Violin Andante . . . . . *Borowski*
Merritt Bragdon

Piano Wayside Stroll . . . . . *Otto*
Jean Bennett

Piano Youth and Joy, Novelette . . . . . *Schytte*
Margaret Johnson

Piano Variations G major . . . . . *Beethoven*
Ralph Carlsen

Violins Marche Nupitale . . . . . *Papini*
Howard Greer Ralph Bohn Will Haake
Adolph Apel Harry Haake

Piano Barcarolle "June" . . . . . *Tschaikowsky*
Florence Gardner

Piano "Aufschwung" . . . . . *Schumann*
Electa Austin

Violin La petit Tambor . . . . . *F. David*
Frank Hebblethwaite

Piano Concerto, C major . . . . . *Mozart*
Second and Third movements
Jeannette Stinson
(Second piano part, Miss Flodin)

Walter Allen Stults, Basso, of the Senior Class
Mrs. T. H. Aldrich, Jr., Accompanist

Hear Me, Ye Winds and Waves, from "Julius Cæsar" . . . . . *Handel*
Der Lindenbaum, Standchen . . . . . *Schubert*
Verrat . . . . . *Brahms*
Sehnsucht . . . . . *Strauss*
Die Beiden Grenadier . . . . . *Schumann*
The Bells . . . . . *Debussy*
Babylon . . . . . *Dvorak*
Vulcan's Song, from Philemon and Baucis . . . . . *Gounod*
Retreat . . . . . *La Forge*
The Ladies of Saint James . . . . . *Clarke*
Allah . . . . . *Chadwick*
Shepherd, see thy Horse's Foaming Mane . . . . . *Korbay*
Boat Song . . . . . *Ware*
I'm a Roamer Bold . . . . . *Mendelssohn*

Miss Lillian Fleming, Organist
Miss Marion Meeker, Soprano

Sonata, No. 1, F minor . . . . . *Mendelssohn*
I Allegro serioso e moderato
II Adagio
III Andante recitando
IV Allegro assai vivace

"Hark, Hark, the Lark" }
"Wanderer's Nachtlied". } . . . . . *Schubert*

"Widmung" }
"Volksliedchen" } . . . . . *Schumann*

"Ave Maria" . . . . . *Reger*
Pastorale . . . . . *Guilmant*
Andante Cantabile . . . . . *Widor*
"A Drop o' Dew" . . . . . *Wintter Haynes Watts*
"Like the Rosebud" . . . . . *Frank La Forge*
"The Lady Picking Mulberries" . . . . . *Edgar Stillman Kelley*
"Maids of Cadiz" . . . . . *Delibes*
Transcription on "Hark the Herald Angels Sing" . . . . . *Lutkin*
Fantasie, C major . . . . . *Tours*

THE COMMENCEMENT SEASON

Class of 1909 Graduating Concert
With Orchestra assisted by The A Cappella Choir
Thursday Evening, June 10 at Fisk Hall

Concerto for Organ and Orchestra, D minor, Op. 42 . . . . . *Guilmant*
I Largo e maestoso. Allegro
II Pastorale
III Finale. Allegro assai
Miss Odile Marie Goddard

Hymn to the Trinity . . . . . *Tschaikowski*
"The Magi Kings" . . . . . *Gevaert*
The A Cappella Choir

Aria "Honor and Arms," from "Samson" . . . . . *Handel*
Mr. Walter Allen Stults

Concerto for Piano and Orchestra, A minor, Op. 54 . . . . . *Schumann*
(First Movement) Allegro
Miss Mildred Gates Nichols

Part Songs "On Himalay" . . . . . *Granville Bantock*
"Awake, Awake" . . . . . *Granville Bantock*
The A Cappella Choir

Aria "Ah, Linger Not" from "Marriage of Figaro" . . . . . *Mozart*
Miss Ida Emogene Mercer

Capriccio Brillante, for Piano and Orchestra . . . . . *Mendelssohn*
Miss Clara Grace Neely

Aria "Since Yester E'en," from "Romeo and Juliet" . . . . . *Gounod*
Miss Daisy Melvin

Part Songs "Silent, O Moyle" . . . . . *Irish Folk Song*
"Cradle Song" . . . . . *German Folk Song*
"Harken, Gentle Maiden" . . . . . *Swedish Folk Song*
The A Cappella Choir

Concerto for Piano and Orchestra, F sharp minor . . . . . *Carl Milton Beecher*
I Moderato assai. Allegretto risoluto
II Intermezzo. Moderato quieto
III Rondo Capriccioso. Allegro vivo
Mr. Carl Milton Beecher

King's Prayer, Quintette and Chorus, from "Lohengrin" . . . . . *Wagner*
Basso—Mr. Walter Allen Stults
Soprano—Miss Hedwig Brenneman
Contralto—Miss Ethel Wright
Tenor—Mr. James A. Combs
Baritone—Mr. Arthur Slack
and the A Cappella Choir

ANNUAL CONCERT AND GRADUATING EXERCISES OF THE CERTIFICATE CLASS

Friday Evening, June 11, at Fisk Hall

Organ Toccata and Fugue, D minor . . . . . *Bach*
Miss Lillian Fleming

Piano Prelude, Air, Rigaudon } from Holberg Suite . . . . . *Grieg*
Miss Ida Kemman

Vocal Aria, "With Verdure Clad," from "Creation" . . . . . *Haydn*
Miss Irene Adler

Piano Prelude No. 15, D flat major . . . . . *Chopin*
Miss Helen Fowler

Vocal "Like as the Hart Desireth" . . . . . *Allitsen*
Miss Elizabeth Mulholand

Piano Prelude . . . . . *Rachmaninoff*
Traeumerei . . . . . *Richard Strauss*
Novelette, E major . . . . . *Schumann*
Miss Grace Fisher

Vocal Aria, "When Through the Street," from "La Bohème" . . . . . *Puccini*
Miss Alice Watson

Violin Romance . . . . . *Svendsen*
Miss Madge Willson

Vocal Aria, "Dost Thou Know That Fair Land?" from "Mignon" . . . . *Thomas*
Miss Ethel Wright

Piano Transcription, "Hark Hark the Lark" . . . . . *Schubert-Liszt*
Miss Clara Dunsworth

Vocal "Ciascun lo dice" from "Daughter of the Regiment" . . . . . *Donizetti*
Miss Marion Meeker

PRESENTATION OF CERTIFICATES BY PETER CHRISTIAN LUTKIN, MUS. D., DEAN

Organ Concert Overture, C minor . . . . . *Hollins*
Miss Lillian Fleming

ORGAN RECITAL BY MISS ODILE MARIE GODDARD
of the Senior Class
Saturday Evening, June 12, at Fisk Hall

Fantasie and Fugue, G minor . . . . . *Bach*

Sonata, Op. 80 . . . . . *Guilmant*
I Allegro appassionata
II Adagio con moto espressione
III Scherzo

Canzonetta . . . . . *Reger*
Spring Song . . . . . *Lemare*
Allegretto . . . . . *Foote*

Scherzo . . . . . *Gigout*
In Paradisium, Fiat Lux . . . . . *Dubois*

Allegro Cantabile, Toccata from Fifth Symphony . . . . . *Widor*

THE GRADUATING CLASS OF 1909

DIPLOMA CONFERRING THE DEGREE OF BACHELOR OF MUSIC

Carl Milton Beecher . . . . . Abingdon, Ill.

DIPLOMAS CONFERRING THE DEGREE OF GRADUATE IN MUSIC

Odile Marie Goddard . . . . . Evanston, Ill.
Gaisy Melvin . . . . . Mound City, Mo.
Clara Grace Neely . . . . . Evanston, Ill.
Mildred Gates Nichols . . . . . West Liberty, Ia.
Walter Allen Stults . . . . . Evanston, Ill.

DIPLOMA FOR MUSICAL PROFICIENCY

Ida Emogene Mercer . . . . . La Moille, Ill.

CERTIFICATES IN THE COURSE IN APPLIED MUSIC

(*Second Year of the Diploma Course*)

Piano and Theory

Clara Josephine Dunsworth . . . . . Macomb, Illinois
Grace Ethel Fisher . . . . . Chillicothe, Illinois
Ida Sophia Kemman . . . . . La Grange, Illinois
Jessie Anna Laing . . . . . Gladstone, Michigan
Alice Ferne Miller . . . . . Park Ridge, Illinois
Dorothy Ione Ripley . . . . . Burlington, Iowa
Gertrude Mahala Smith . . . . . Sheldon, Illinois
Mary Lenore Sterling . . . . . Columbus Grove, Ohio
Genevieve Ellen Sweet . . . . . Evanston, Illinois

Voice and Theory

Irene Adler . . . . . Moorhead, Minnesota
Marion Catherine Meeker . . . . . Muncie, Indiana
Elizabeth Artlissa Mulholand . . . . . Rogers Park, Chicago, Illinois
Lillian Frances Paulson . . . . . Des Moines, Iowa
Irene Marie Sargent . . . . . Evanston, Illinois
Muriel Estelle Wilcox . . . . . Hammond, Indiana
Ethel May Wright . . . . . Wilmot, Wisconsin

Organ and Theory

Lillian Janet Fleming . . . . . Manchester, Iowa

Violin and Theory

Madge Altrura Willson . . . . . Edgerton, Wisconsin

Piano, Voice, Theory and Public School Methods

Helen Geneva Fowler . . . . . Deadwood, South Dakota

Voice, Theory and Public School Methods

Alice Jessa Watson . . . . . Minneapolis, Minnesota

CERTIFICATES IN THE COURSE IN PUBLIC SCHOOL METHODS

(*One Year Course*)

Mary Virginia Abbott . . . . . Los Angeles, California
Sadie Lucile Coble . . . . . Delphi, Indiana
Mabelle May Clarke . . . . . Iola, Kansas
Jessie Vera Dobson . . . . . Mitchell, South Dakota
Mary Lucy Ellis . . . . . Flora, Illinois
Helen Conradine Wilhelmine Magerkurth . . . . . Wichita, Kansas
Florence Marie Feidler . . . . . Superior, Wisconsin
Marian Elizabeth Freeman . . . . . Lead, South Dakota
Lida Alma Pearce . . . . . Oswego, Illinois
Nelle Redding . . . . . Webb City, Missouri
Ella Lorraine Skinner . . . . . Dubuque, Iowa
Grace Sophia Swenson . . . . . Chicago, Illinois
Elsa Frieda Truckenbrod . . . . . Monroe, Wisconsin
Helen Augusta Wallis . . . . . Maryville, Missouri
Lois Hannah Wartinbee . . . . . La Crosse, Wisconsin
Maude Estelle Wisely . . . . . Kincaid, Kansas
Gertrude Louise Wylie . . . . . Saginaw, Michigan

INDEX

Absence from Class Exercises . . . 26
Absence through Illness 31
Academy Studies 13, 17, 41
A Cappella Choir 15, 33, 34
Advanced Standing 11
Advantages 8, 9
Affiliated Schools and Accredited Schools 31
Appendix 48
Applied Music 13
Artists' Recitals and Concerts . 35, 36, 50
Bachelor of Music 16
Board 36
Buildings and Equipment 7
Calendar 2
Certificates and Diplomas . . . 14, 26
Certificate of Performance 26
Chamber Music 34, 35, 48
Changes in Registration 41
Chicago North Shore Festival Association 33
Chicago Orchestra 35
Choral Classes 33
Choral Society 32
College Studies 13, 41
Commencement Contests 60
Concert Advantages 35
Conservatory System 22
Consultation 41
Courses 13
Degrees 13, 16
Diplomas and Certificates 26
Dormitories 36
Electives in College of Liberal Arts . . 19
Ensemble, Instrumental and Vocal 15, 33
Estimate of Expenses 37
Equipment 7
Evanston Musical Club 32, 49
Examinations 25
Faculty 4
Fees and Expenses 27, 37
Festival 33
Grades of Scholarship 25
Graduating Exercises 60
Graduate in Music 13
Gymnasium Work 32
Hospital 10
Illness 31
Incidental Fee 27
Literary Musical Course 17
Literary Studies 6, 13, 16
Lockers 27, 32
Matriculation 27
Methods of Instruction 22
Misconduct 40
Musical Festival 33
Music Store 41
Organ Practice 15, 29
Physical Culture 32
Pianos and Organs 35
Piano and Organ Practice . . . 15, 29
Piano Pedagogy 31
Positions 18, 40
Post Graduate Course 17
Practice 15, 29
Preparatory Department 31
Programs:
  Artists' Series 51
  Faculty Series 53
  Alumni Series 55
  Students' Series 55
  Commencement Recitals 60
Public School Methods 18, 40
Purchasing Music and Text Books . . 46
Recitation Hours 19
Reduced Fees 31
Refunds 31
Register of Students 42
Registration 12
Requirements for Admission 11
Requirements for Graduation . 13 to 16
Rules and General Information . . . 40
Schedule of Studies 14, 15, 16
Schedule of Theoretical Classes . . . 19
Self-Help 39
Sheet Music and Text Books 19 to 24, 40
Sight Reading Classes 33
Solo Classes and Students' Recitals . . 34
Special Students 12, 41
String Orchestra 34, 48
String Quartette 34
Students' Recitals 34
Terms and Vacations 2
Tuition Fees 27, 37
Theoretical Courses 16
Thomas Orchestra Concerts . . . 35
Unpaid Bills 40
Unsatisfactory Work 40
Women's Educational Aid Association 36, 37

Northwestern University

The College of Liberal Arts, located at Evanston, in an ideal college community offers preparation for pursuits requiring broad training.

The Medical School, in Chicago, is one of the oldest and largest. Seven hospitals are open to students.

The Law School, the oldest law school in Chicago, offers unexcelled library facilities and special courses. It prepares for practice in any state.

The School of Pharmacy, in Chicago, offers scientific training in Pharmacy and Chemistry.

The Dental School, in Chicago, offers expert training in theory and practice. Facilities unsurpassed.

The School of Music affords preparation for music as an accomplishment and a profession.

The School of Engineering offers advanced courses in all branches of engineering. New building completed in 1908.

The School of Commerce, in Chicago, offers University courses in accounting, banking, and business.

The University maintains Academies at Evanston and Elgin, the Grand Prairie Seminary at Onarga, and the School of Oratory at Evanston.

Address the President, 87 Lake Street, Chicago

3 0112 105754599

Entered as second class matter at the Post Office at Evanston, Illinois
under Act of Congress of July 16, 1894

THE KIMBALL PRESS
EVANSTON ILLINOIS